

MENDELSSOHN BARTHOLDY

Lieder ohne Worte

Songs without Words

Urtext

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*) Erstausgabe / First edition

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ity of Mendelssohn's *Lieder ohne Worte* feature a singing treble melody against an arpeggiated or chordal accompaniment in the bass, and employ a moderate or slow tempo. But examples plentiful enough break that mold – Mendelssohn conceived some pieces more as piano compositions than “songs”; thus, in Op. 19b No. 5, Op. 53 No. 6, and Op. 67 No. 4, virtuoso figurations take precedence over imitations of the German art song, and the formal designs aspire more to sonata form and the rondo than to the strophic or three-part ABA schemes typical of the German *Lied*. Some *Lieder*, such as Op. 38 No. 6, are duets, while others, in a block chordal style such as Op. 19b No. 4, Op. 62 No. 4, and Op. 85 No. 5, resemble part-songs, and thus invoke choral idioms. And finally, there is the intriguing issue of the titles and imaginary texts of the pieces. Mendelssohn embedded in some *Lieder ohne Worte* distinct clues about their meaning, while for others we are left to our own devices about whether to ascribe specific, extra-musical interpretations.

During Mendelssohn's lifetime, only a small handful of *Lieder ohne Worte* appeared with programmatic titles. The three celebrated *Venetianische Gondellieder*, Op. 30 No. 6, and Op. 62 No. 3, were composed in the composer's own text, and the first is playing the familiar role of a lullaby, with its simple meters, lulling melody, and lapping accompaniment. Op. 6, written at the request of Cécile Jean-Baptiste, is the soprano's “sing” together. And the form of A-minor, Op. 102 No. 3, confirms readily enough the composer, *Volkslied*. At least four other *Lieder ohne Worte* bear titles on their autographs that were suppressed upon publication – Op. 53 No. 3 (*Gondellied*), Op. 53 No. 4 (*Abendlied*), and Op. 102 Nos. 3 and 5 (*Kinderstück*). And finally, a few others have come down to us with titles attributed either to Mendelssohn or his circle – Op. 19b No. 3 (*Jagdlied* or *Jägerlied*), Op. 62 No. 3 (*Trauermarsch*), Op. 62 No. 6 (*Frühlingslied*), and Op. 67 No. 4 (*Spinnerlied*). But Mendelssohn left the great majority of the pieces without specific titles, even though later nineteenth-century publishers did not hesitate to add their own, unauthorized and sometimes vapid descriptions – e. g., “Sweet Remembrance,” “The Bees’ Wedding,” and the like –

which in turn reinforced twentieth-century assessments of Mendelssohn as an overly sentimental composer.

Mendelssohn's contemporaries struggled considerably to understand the aesthetic implications of the new genre. The theorist Moritz Hauptmann, before examining in 1833 the first book, Op. 19b, was at a loss as to the meaning of the concept: “To be sure, in strictness, pure Lyric has no words, but that means no intelligence – no form, therefore no Art [...] Still, Songs without Words must be uncanny, I think; [...]”⁴ Robert Schumann came considerably closer to the mark when he reviewed the second book, Op. 30, in 1835: “Who of us in the twilight hour has not sat at his upright piano (a grand-piano would serve on a stately occasion), and in the midst of improvising has not unconsciously begun to sing a quiet melody? Should one happen to be able to sing the cantilena along with the accompaniment, above all, should one happen to be a Mendelssohn, the loveliest ‘song without words’ would result. Or, still easier to compose text and then, eliminating the words, give in this form one's compositions to the world.”⁵

The temptation to add titles and/or texts to the *Lieder ohne Worte* effectively overlay verbal meanings on the music, a practice proved irresistible to some.⁶ In 1842 Marie Andrieu Souchay, a cousin of Mendelssohn's wife, offered sometimes fanciful, extra-musical explanations of several pieces in the first four volumes: “I believe it would not be incorrect to say that the various meanings of the songs could perhaps be the following: Vol. 1. [Op. 19b]: no. 1, resignation; no. 2, melancholy; no. 3, scene of a *par-force* hunt; no. 4, praise of the goodness of God; no. 6, Venetian gondolier-song. Vol. 2 [Op. 30]: no. 1, depiction of a devout and thankful countenance; no. 2, hunting scene; no. 4, strong desire to go out into the world; no. 5, lullaby; no. 6, Venetian gondolier-song. Vol. 3 [Op. 38]: no. 1, boundless but unrequited love, which therefore often turns into longing, pain, sad-

4 Alfred Schöne and Ferdinand Hiller, ed.: *The Letters of a Leipzig Cantor; Being the Letters of M. Hauptmann to F. Hauser, L. Spohr and Other Musicians*, trans. A. D. Coleridge (London: Novello & Ewer, 1892), vol. I, pp. 96–7.

5 Konrad Wolff, ed: *Robert Schumann: On Music and Musicians*, trans. P. Rosenfeld (New York: Pantheon, 1946), p. 210. *Neue Zeitschrift für Musik* 2 (1835), p. 202.

6 See R. Larry Todd, “‘Gerade das Lied wie es dasteht’: On Text and Meaning in Mendelssohn's *Lieder ohne Worte*,” in *Musical Humanism and Its Legacy: Studies in the History of Music Theory*, ed. Nancy K. Baker and Barbara Hanning (Stuyvesant, N. Y.: Pendragon Press, 1992), pp. 355–79; and John Michael Cooper, “Words without Songs? Of Texts, Titles, and Mendelssohn's *Lieder ohne Worte*,” in *Musik als Text: Bericht über den Internationalen Kongreß der Gesellschaft für Musikforschung Freiburg im Breisgau 1993*, ed. Hermann Danuser and Tobias Pleblich (Kassel: Bärenreiter, 1998) vol. II, pp. 341–6.

3 See R. Larry Todd: *Mendelssohn: A Life in Music* (New York: Oxford University Press, 2005), p. 234.

ness, and despair, but always becomes peaceful again; no. 2, anxious expectation (alternating longing, anxiety, and pain); no. 3, love song; no. 4, contentment; no. 5, despair; no. 6, duet. *Vol. 4* [Op. 53]: no. 2, longing; no. 3, despair; no. 5, warlike folk-song.”⁷ But Souchay was unable to “decipher” other *Lieder ohne Worte*, including the elaborate, technically challenging Op. 19b No. 5 and Op. 53 No. 6, and so asked the composer for clarification. In a celebrated answer often taken as an apology for the autonomy of musical expression, Mendelssohn declined to specify the content of his music, and argued instead for the precision of music over words: “There is so much talk about music, and so little is said. I believe that words are not at all up to it, and if I should find that they were adequate I would stop making music altogether. People usually complain that music is so ambiguous, and what they are supposed to think when they hear it is so unclear while words are understood by everyone. But to me it is exactly the opposite – and not just with entire discourses, but also with individual words; these, too, seem to be so ambiguous, so indefinite, in comparison with music, which fills one’s soul with images more than words. What the music conveys is thought, not too definite for the imagination to unite.”⁸

Mendelssohn reticence about providing titles for his piano *Lieder*, some insist, is that the origins of the *Lieder ohne Worte* lie in a musical/textual game played by Fanny during the 1820s, when she wrote texts for Mendelssohn’s piano songs. If these early experiments have any influence, at least one later example. In 1842 Mendelssohn composed a piano *Lied* in F-sharp major, included in the present edition on pp. 158–162. Though he never released the composition as a *Lied ohne Worte*, in 1842 his friend Karl Klingemann fashioned a text for the piece, prompting Mendelssohn to revise and publish it in 1845 as a *Duett mit Worten*, the *Herbstlied* Op. 63 No. 4.¹⁰

7 Marc André Souchay to Mendelssohn, October 12, 1842 (Bodleian Library, Oxford, MS. M. Deneke Mendelssohn c. 42, No. 69), from the trans. by John Michael Cooper in Oliver Strunk, ed.: *Source Readings in Music History*, rev. ed. Leo Treitler, vol. 6: *The Nineteenth Century*, ed. Ruth A. Solie (New York, London: Norton, 1998), p. 158.

8 Mendelssohn to Souchay, October 15, 1842, in *ibid.*, p. 159.

9 Fanny Hensel to Mendelssohn, September 7, 1838, in *The Letters of Fanny Hensel to Felix Mendelssohn*, coll., ed. and trans. with Introductory Essays and Notes by Marcia Citron (Stuyvesant, New York: Pendragon Press, 1987), p. 261.

10 See further, R. Larry Todd, “‘Gerade das Lied wie es dasteht’” (see note 6).

The first volume of *Lieder ohne Worte* was issued in London by Novello in 1832 with the title *Original Melodies for the Piano-Forte*, and around the same time in Paris from Maurice Schlesinger as *6 Romances sans paroles*; the German edition then followed from Simrock in Bonn in 1833, and officially introduced the term *Lieder ohne Worte*. Curiously, Mendelssohn himself seems not to have used the English designation *Songs without Words* that later became so attached to his name. Beginning with Op. 30, and continuing with Op. 38, 53, 62, and 67, he worked principally with Simrock, whose editions generally served as *Stichvorlagen* for the concurrent English and French issues. As alluded to above, the first two foreign volumes, Op. 85 and 102, were assembled by Simrock after Mendelssohn’s death. But some idea of Mendelssohn’s plans for a seventh volume survive in a manuscript copy he dated in April 1846. Titled *Sechs Lieder ohne Worte (Manuscript-Heft)*,¹¹ it comprises Op. 85 Nos. 1–3 and 5, Op. 102 No. 2, and the canon *Reiterlied*, published here in the Appendix on pp. 178f.

The volumes of *Lieder ohne Worte* bear dedication to women, including German and English friends of the composer (Elise and Rosa Wornishen, daughters of the Düsseldorf judge Otto von Wornishen; Sophie Horsley, daughter of the English glee composer William Horsley; the pianist/composer Clara Schumann; and Sophie Rosen, fiancée of Karl Klingemann). Though Mendelssohn did not officially dedicate a volume to his sister Fanny Hensel, who herself composed exquisite examples of piano *Lieder*, he routinely shared and exchanged *Lieder ohne Worte* with her. Thus, his earliest surviving example, titled simply *Lied* (Appendix I, pp. 152f.), was composed on her birthday in 1828; and he sent her an early version of Op. 30 No. 2 in June 1830 after the birth of her son, Sebastian. Charles Gounod was under the impression that Fanny Hensel composed several of her brother’s *Lieder ohne Worte*,¹² though there is no evidence to support this claim; rather, Gounod was probably referring to the six *Lieder* with texts by Mendelssohn’s sister that appeared without attribution in his first two collections of songs, Op. 8 and 9. Be that as it may, Fanny Hensel’s role in the development and crea-

11 Stanford Music Library, MLM 721. For a facsimile of the title page, see R. Larry Todd: “Piano Music Reformed: The Case of Felix Mendelssohn Bartholdy,” in *Nineteenth-Century Piano Music* (New York: Routledge, 2004), p. 199.

12 Charles Gounod, *Mémoires d’un artiste* (Paris: Calmann-Lévy, 1896, repr. 1991), p. 131; trans. by W. Hely Hutchinson: Charles Gounod, *Autobiographical Reminiscences* (London, 1896; repr. New York: Da Capo Press, 1970), p. 91.

tion of the *Lied ohne Worte* genre is a topic that awaits further investigation.¹³

As a pianist, Mendelssohn often regaled friends and colleagues with private performances of *Lieder ohne Worte*, and the genre was not infrequently his preferred choice when he filled albums of acquaintances with musical mementoes. The intimate qualities of Mendelssohn's piano *Lieder* were ideally suited for nineteenth-century domestic music making, which increasingly centered on the piano, and assumed a receptive audience of educated dilettantes, for whom music constituted an integral part of their culture. Not surprisingly, eyewitness accounts of Mendelssohn's playing, while certainly not ignoring his formidable virtuosity and legendary powers of improvisation, often referred to his rendition of *Lieder ohne Worte*. For instance, in 1880, in a preface to an edition of Mendelssohn's *Rondo capriccioso* Op. 14, Hans von Bülow recorded his impressions of hearing the composer in Leipzig during the 1840s. Bülow advised students before playing Mendelssohn to forego "the influence of excessively sentimental conceptions detrimental to the music of Mozart, and then offered this recommendation: 'Study of Mendelssohn's music is inductive for utmost perfection, to the degree that it is strictly obligatory on a pianist should be able in the case of such great refinement as this, all this study will be of no use if it does not lead to the music making than tinkling, which significantly encourages melancholy and pathological effusiveness.'"¹⁴

As it happened, the so-called *Frühlingslied* figured in a celebrated public improvisation by Mendelssohn at the Leipzig Gewandhaus on December 5, 1845. On this occasion he coupled Op. 62 No. 6 with Op. 67 No. 1, introduced by a free prelude and joined by an extended transition that gradually transformed the bell-like, static pitches of Op. 67 No. 1 into the characteristic arpeggiated figures of Op. 62 No. 6. Mendelssohn's young English pupil William Smyth Rackstro (later known as Rockstro) witnessed the event, and recorded

an account given in full here. According to Rockstro the two *Lieder ohne Worte* were "evidently chosen on the spur of the moment": "Beginning with a characteristic prelude in E flat [major], Mendelssohn played, as only he could play it, his own *Lied ohne Worte*, No. 1, Book VI. Then, during the course of a long and masterly modulation from the key of E flat [major] to that of A major he carried on the quiet semiquaver accompaniment of the first *lied* for some considerable time, without interruption, treating it with new and unexpected harmonies so contrived as to permit the continuance of the bell-like B flat in the form of an inverted pedal-point, and always preserving the reiterated note in some novel and captivating position. As the modulation proceeded, the B flat gave place to other notes in a like manner; and presently these were relieved by a new figure, which rapidly developed into the well-known feathery arpeggio of the famous *Frühlingslied*. Everyone then knew what was coming; but no one was prepared for the fiery treatment which first worked up this arpeggio-form into a storm, and then calmed it all before it, and then as it gradually approached the long-expected chord of A major, died gently away, in a long-drawn *continuo*. It was so admirably managed, that, when the delicious melody was at last fairly introduced, it sent an electric thrill through every heart in the room. The recollection of it returned as vividly as if it had been played but yesterday; it was, we believe, the last time that Mendelssohn ever played this delicious movement – now alas! So moroselessly hackneyed! – in public; and all present agreed that he had never before been heard to play it with such magical effect."¹⁵

Supplementing our edition is an appendix that offers nine compositions, not included in the eight volumes of published *Lieder ohne Worte*, that represent additional examples of the genre: the early *Lied* in E-flat major (1828) for the birthday of Fanny Mendelssohn Bartholdy; *Lied* in A major Mendelssohn inserted in a letter to her of 1830; *Lied* in F-sharp minor, subsequently reworked into the *Duett* Op. 63 No. 4; an untitled piano piece in A major written during the composer's honeymoon in 1837; the separately published *Gondellied* in A major of 1841; *Lied ohne Worte* in F major written for Doris Loewe; *Lied* in D major, drafted in 1843, then partially revised and abandoned; *Reiterlied* in

13 See the editor's forthcoming biography *Fanny Hensel, the Other Mendelssohn* (New York, 2009).

14 Hans von Bülow, *Briefe und Schriften*. Bd. 3. *Ausgewählte Schriften: 1850–1892* (Leipzig: Breitkopf & Härtel, 1896), p. 209; trans. by Susan Gillespie in *Mendelssohn and His World*, ed. R. Larry Todd (Princeton: Princeton University Press, 1991), p. 393.

15 William Smyth Rockstro, *Mendelssohn* (London: Low, Marston, Searle & Rivington, 1884), pp. 116–7; and Henry Scott Holland and W. S. Rockstro, *Memoir of Madame Jenny Lind-Goldschmidt: Her Early Art-Life and Dramatic Career, 1820–1851* (London: Murray, 1891), vol. I, p. 330, as quoted in Clive Brown, *A Portrait of Mendelssohn* (New Haven: Yale University Press, 2003), p. 239.

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VORWORT

Sollte man die wesentlichen Merkmale von Felix Mendelssohn Bartholdys Stil benennen, so müsste man – in beliebiger Reihenfolge – eine Vorliebe für den Kontrapunkt und die Choräle Bachs anführen, einen Sinn für Ausgewogenheit und Proportion à la Mozart und die einzigartige Mendelssohnsche Erhebung des elfenhaften, leichtfüßigen Scherzos zu einem kapriziösen, neuen romantischen Genre. Ebenso bedeutsam wäre auf dieser Liste die Verschmelzung von Elementen aus dem deutschen Kunstlied und dem Charakterstück für Klavier, aus der die Generationen von Pianisten vertraute Mischgattung des *Lieds ohne Worte* entstand. Obgleich die tatsächlichen Ursprünge und die Herkunft der Gattungsbezeichnung noch immer im Dunkeln liegen, stellten *Lieder ohne Worte* ab der zweiten Hälfte des 19. Jahrhunderts einen wesentlichen Bestandteil des europäischen und amerikanischen bürgerlichen Musiklebens dar. Das Klavier spielte dabei eine zentrale Rolle – wie Shaw bezeichnete es 1894 als „unbegleitete Vokalstimme“¹ für die musikalische Welt. In den ersten Jahrzehnten erschienen zwei bis je sechs *Lieder ohne Worte* (op. 53, 60 und 67), die aus verstreuten, zusammengestellte 1868 von den Verlegern wurden, die zwischen im europäischen zu bedienen. Dass Mendelssohn die neue Gattung bewußt in seinen Anspielungen darauf in anderen Kompositionen und Gattungen, so etwa in den langsamen Sätzen seiner Klaviertrios op. 49 und 66, seiner Streichquartette op. 44, seiner Konzerte op. 25, 40 und 64 sowie in dem für die Violoncellistin Lisa Cristiani geschriebenen *Lied ohne Worte* op. 109. Eine Reihe von anderen Komponisten des 19. Jahrhunderts imitierten dann den Stil von Mendelssohns lyrischen Stücken – beispielsweise Robert Schumann in den *Fantasiestücken* op. 12, Franz Liszt in den *Petrarca-Sonetten* und Johannes Brahms in den langsamen Sätzen seiner Klaviersonaten. Andere wiederum – darunter Louis Spohr, Stephen Heller, Henry Litolf, Charles Gounod, Georges Bizet und Peter I. Tschaikowsky – übernahmen

den Titel für eigene Werke. 1883 schrieb der junge Richard Strauss ein *Lied ohne Worte* in Es-Dur für Orchester und arbeitete zwanzig Jahre später Mendelssohns melancholisches *Lied ohne Worte* op. 19b Nr. 6 – das erste *Venetianische Gondellied* – zu einem *Wiegenlied* in der *Symphonia domestica* (1903) um. Noch im 20. Jahrhundert beriefen sich Komponisten in scheinbar unpassenden, entschieden modernistischen Zusammenhängen gelegentlich auf die Gattung: Charles Ives bezog ein „Song without (good) Words“² auf die *Sixty Four Take-Offs* für Klavier (um 1900) mit einer Arnold Schönberg verwendete die Bezeichnung *Lied (ohne Worte)* für das *Anglo-amerikanische* op. 24 (1923), eines seiner ersten Werke in Zwölftontechnik.² In letzterem wird eine expressivistische, für Mendelssohn typische Hauptstimme in eine Grundtonreihe eingetaucht und gegen eine Begleitung gesetzt, die nur von Ferne und von ihre Vorläufer im 19. Jahrhundert erinnert.

Ausgangspunkt der Musik fand die Vorstellung von Trauer, textlosen Liedern – das Wesen des *Lieds ohne Worte* – Anknüpfung bei den neoklassizistischen Viktorianischen Malern, darunter Lord Frederic Leighton (1853 bis 1922) und John William Godward (1861–1922), die zwei Gemälde mit *Liedern ohne Worte* und *Song without Words* bebildeten. In beiden wird die sichtliche Ruhe durch Darstellungen von frei fliegenden und in Käfige gesperrten Vögeln aufgebrochen; und in beiden wird das Auge auf eine sinnlich gekleidete Frau gelenkt, was wiederum die geschlechtsspezifischen Assoziationen der Gattung an das Weibliche unterstreicht. Eine literarische Anspielung auf das *Lied ohne Worte* findet sich sehr früh, nämlich in Sherlock Holmes' erster Erzählung *A Study in Scarlet* (1888), in der ein Amateurgeiger *Lieder* von Mendelssohn spielt – möglicherweise einige der an die zwanzig Bearbeitungen von *Liedern ohne Worte* für Violine und Klavier, die Mendelssohns Schüler Frederick Hermann gemacht hatte. Ein bestimmtes *Lied ohne Worte* – op. 62 Nr. 3 in e-Moll, das Anfang 1843 entstand, kurz nach dem Tod von Mendelssohns Mutter – inspirierte eine angsterfüllte Szene in August Strindbergs Trilogie *Nach Damaskus* (1898), in der der Fremde vom traurigen Klang einer Musik verfolgt und niedergedrückt wird, die sich als „Mendelssohns Trauermarsch“ herausstellt. In der musika-

1 Shaw's Music: The Complete Musical Criticism, hrsg. von Dan H. Laurence, London: Bodley Head, 1981, Bd. III, S. 113.

2 Zu weiteren *Liedern ohne Worte* siehe Christa Jost, *Mendelssohns Lieder ohne Worte*, Tutzing: Schneider, 1988, S. 20ff.

lisch aufgeladenen Sirenen-Episode in *Ulysses* (1922), die James Joyce als eine vielschichtige *fuga per canonem* gestaltete, wird Molly Bloom, wenn auch nur flüchtig, mit „Liedern ohne Worte“ in Verbindung gebracht. Dagegen begegnet man im vierten Kapitel von Aldous Huxleys Novelle *After Many a Summer Dies a Swan* (1939) einem „lächerlichen Engländer mit Kaninchengesicht und einer Stimme, die wie Lieder ohne Worte auf dem Saxophon klingt.“

Auch wenn diese Beispiele die Lebendigkeit der Gattung bestätigen, werfen sie doch kaum Licht auf die fundamentale, spröde Frage, wie ein *Lied ohne Worte* definiert ist. Die Mehrzahl von Mendelssohns *Liedern ohne Worte* weisen eine kantable Diskantmelodie und eine arpeggierte oder akkordische Begleitung im Bass auf und sind in einem moderaten bis langsamen Tempo gehalten. Es gibt jedoch Beispiele im Überfluss, die von diesem Modell abweichen – Mendelssohn erwarf einige Stücke mehr als Klavierkompositionen (denfalls „Lieder“; so nehmen etwa op. 19b Nr. 7, op. 53 Nr. 6 und op. 67 Nr. 4 virtuose Figurationen der Vortragsweise über die aus dem deutschen Kunstlied stammenden und die formale Gestalt orientiert sind. Die Gattung form und dem Rondo als an der europäischen trochäischen bzw. iambischen *Lieder ohne Worte*, wie op. 19b Nr. 85 Nr. 1 erinnern an mehrereichen sich folglich auf Ausformungsmusik eien sind. Unszinieren die Frage nach der den imaginären Worten *Lieder ohne Worte* bettet Mendelssohn auf ihre Bedeutungen ein, bei die eigene Intuition angewiesen, geht, ihnen bestimmte außermusikalische Interpretationen zuzuschreiben.

Zu Mendelssohns Lebzeiten erschienen nur einige wenige *Lieder ohne Worte* mit programmatischen Titeln. Dazu gehören die drei berühmten *Venetianischen Gondellieder* (op. 19b Nr. 6, op. 30 Nr. 6 und op. 62 Nr. 5), Barkarolen, die durch die Eindrücke des Komponisten aus Venedig 1830 inspiriert sind³ und die bekannten Eigenschaften dieses Genres aufweisen – zusammengesetzte Takte, kantable Melodien auf wiederholte trochäische Rhythmen und wiegende Begleitungen. Im *Duetto* op. 38 Nr. 6, das aus der Zeit von Mendelssohns Verlobung mit Cécile Jeanrenaud datiert, wird das Thema abwechselnd im Sopran- und im Tenorregister

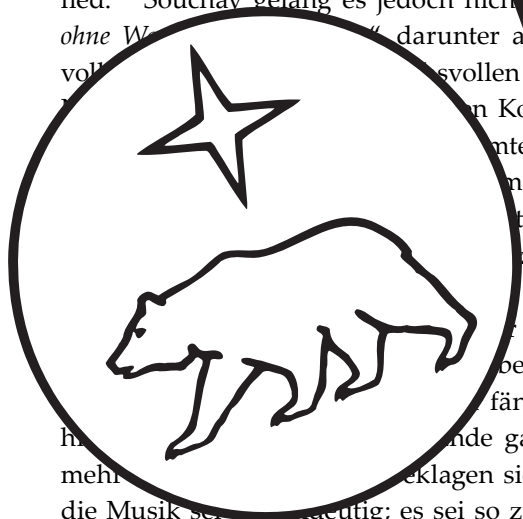
präsentiert, bevor es von beiden gemeinsam „gesungen“ wird. Und op. 53 Nr. 5 trägt mit der natürlichen, äolischen Form von a-Moll und den weit gespreizten Akkorden und Klängen ohne weiteres den vom Komponisten gewählten Titel *Volklied* Rechnung. Zuletzt tragen vier weitere *Lieder ohne Worte* auf den jeweiligen Autographen noch Titel, die dann bei der Publikation weggelassen wurden: op. 53 Nr. 3 (*Gondellied*), op. 53 Nr. 4 (*Abendlied*) und op. 102 Nr. 3 und 5 (*Kinderstück*). Und schließlich sind noch ein paar weitere Stücke mit Titeln überliefert worden, die entweder von Mendelssohn selbst oder aus seinem engeren Umfeld stammen: op. 19b Nr. 3 (*Jagdlied* oder *Jägerlied*), op. 62 Nr. 3 (*Trauermarsch*), op. 62 Nr. 4 (*Frühlingslied*) und op. 67 Nr. 4 (*Spinnerlied*). Die große Mehrzahl der Stücke hinterließ Mendelssohn jedoch ohne bestimmte Titel. Die Verleger des 19. Jahrhunderts indes nicht, ihnen eigene, nicht autorisierte und gelegentlich flache Beschreibungen hinzuzufügen – z. B. „Sweet Remembrance“ („Süße Erinnerung“), „The Bees’ Wedding“ („Die Bienenhochzeit“) und ähnliche –, die wiederum die Gattung im 20. Jahrhundert verstärkte. Das Mendelssohn ein überaus sentimentaler Komponist sei, hat Mendelssohns Zeitgenossen schon erheblich mit der ästhetischen Implikation der neuen Gattung zu erfassen. Der Theoretiker Moritz Hauptmann befand sich in großer Verlegenheit, was die Bedeutung dieser Schöpfung betraf, als er 1833 das erste Heft, op. 19, begutachtete: „Das rein Lyrische ist freilich streng genommen ohne Worte – damit aber auch ohne Verstande = ohne Form = nicht Kunst [...] Es wäre mir aber – unheimlich, ohne Worte singen zu hören.“⁴ Robert Schumann kam der Sache wesentlich näher, als er 1835 das zweite Heft, op. 30, rezensierte: „Wer hätte nicht einmal in der Dämmerungsstunde am Clavier gesessen (ein Flügel scheint schon zu hoftonmäßig) und mitten im Phantasieren sich unbewußt eine leise Melodie dazu gesungen? Kann man nun zufällig die Begleitung mit der Melodie in den Händen allein verbinden, und ist man hauptsächlich ein Mendelssohn, so entstehen daraus die schönsten Lieder ohne Worte. Leichter hätte man es noch, wenn man geradezu Texte componirte, die Worte wegstriche und so der Welt übergäbe.“⁵ Die Versuchung, die *Lieder ohne Worte* durch Titel und/oder Texte zu ergänzen – das heißt eigentlich die Musik mit

4 Alfred Schöne (Hg.), *Briefe von Moritz Hauptmann, Kantor und Musikdirektor an der Thomasschule zu Leipzig, an Franz Hauser, Leipzig: Breitkopf & Härtel, 1871, Bd. I, S. 119.*

5 *Neue Zeitschrift für Musik*, Jg. 2, 1835, S. 202, zitiert nach: Robert Schumann, *Gesammelte Schriften über Musik und Musiker*, Wiesbaden: Breitkopf & Härtel, 1985 (Reprint der Ausgabe Leipzig 1854), Bd. 1, S. 166.

3 Siehe R. Larry Todd, *Felix Mendelssohn Bartholdy: Sein Leben, seine Werke*, Stuttgart: Carus-Verlag/Reclam, 2008, S. 268.

verbalen Bedeutungen zu überfrachten –, erwies sich für viele offenbar als unwiderstehlich.⁶ 1842 schlug Marc André Souchay, ein Cousin von Mendelssohns Frau Cécile, für einige Stücke aus den ersten vier Heften sehr fantasievolle, außermusikalische Erklärungen vor: „Ich glaube mich nicht zu irren, wenn ich meine, daß die verschiedenen Bedeutungen der Lieder etwa folgende sein könnten: *Heft 1* [op. 19b] Nro 1. Resignation, Nro 2: Melancholie Nro 3, Tableau einer Parforce-Jagd. Nro 4: Lob der Güte Gottes. Nro 6: Venetianisches Gondellied. *Heft 2* [op. 30] Nro. 1. Schilderung eines frommen dankbaren Gesichtes, Nro. 2. Jagdtableau. Nro 4: Heftiger Wunsch in die Welt hinaus zu ziehen. No. 5: Schlummerlied. Nro 6: Venetianisches Gondellied. *Heft 3* [op. 38] Nro. 1: Unbegrenzte aber unglückliche Liebe, die daher oft in Sehnsucht, Schmerz, Wehmuth u. Verzweiflung übergeht; aber immer wieder ruhig wird. Nro 2: Bange Erwartung (abwechselnd Sehnsucht, Angst und Schmerz) Nro 3: Liebeslied. Nro 4: Zufriedenheit Nro 5: Verzweiflung Nro. 6. Duett. *Heft 4* [op. 53] Nro. 2: Sehnsucht Nro. 3: Verzweiflung Nro. 5 Kriegerische Volkslied.“⁷ Souchay gelang es jedoch nicht, weitere *Lieder ohne Worte* zu erhalten, darunter auch die kunstvoll komponierten Stücke op. 10b.



Die Komponisten, die auf diese Antworten die nie der musikalischen Beschreibung Mendelssohns zu beschreiben, der Musik über die Musik gesprochen habe überhaupt die fände ich, daß sie habe gar keine Musik mehr. Sie beklagen sich gewöhnlich, die Musik sei zu häufig; es sei so zweifelhaft, was sie sich dabei zu denken hätten, und die Worte verstünde doch ein Jeder. Mir geht es aber gerade umgekehrt. Und nicht bloß mit ganzen Reden, auch mit einzelnen Worten, auch die scheinen mir so vieldeu-

6 Siehe R. Larry Todd, „Gerade das Lied wie es dasteht: On Text and Meaning in Mendelssohn's *Lieder ohne Worte*“, in: *Musical Humanism and Its Legacy: Studies in the History of Music Theory*, hrsg. von Nancy K. Baker und Barbara Hanning, Stuyvesant, New York: Pendragon Press, 1992, S. 355–379, und John Michael Cooper, „Words without Songs? Of Texts, Titles, and Mendelssohn's *Lieder ohne Worte*“, in: *Musik als Text: Bericht über den Internationalen Kongreß der Gesellschaft für Musikforschung Freiburg im Breisgau 1993*, hrsg. von Hermann Danuser und Tobias Plebuch, Kassel: Bärenreiter, 1998, Bd. II, S. 341–346.

7 Brief von Marc André Souchay an Mendelssohn, 12. Oktober 1842 (Oxford, Bodleian Library, Music Section, MS. M. Deneke Mendelssohn d. 42 Nr. 69), veröffentlicht in: John Michael Cooper, vgl. Fußnote 6, S. 344.

tig, so unbestimmt, so mißverständlich im Vergleich zu einer rechten Musik, die Einem die Seele erfüllt mit tausend bessern Dingen, als Worten. Das was mir eine Musik ausspricht die ich liebe, sind mir nicht zu *unbestimmte* Gedanken, um sie in Worte zu fassen, sondern zu *bestimmte*.“⁸

Trotz Mendelssohns Zurückhaltung gegenüber programmatischen Interpretationen seiner *Lieder ohne Worte* für Klavier deuten einige verblüffende Indizien darauf hin, dass ihre Ursprünge in einem musikalisch-literarischen Spiel zu finden sein könnten, das er mit seiner Schwester Fanny in den 1820er Jahren spielte, als die Geschwister offenbar Gedichte zu Mendelssohns Klavierstücken verfassten. Von diesen frühen Experimenten ist keines überliefert, aber immerhin ein späterer Versuch. 1836 komponierte Mendelssohn ein *Lied* in fis-Moll für Klavier, das auf S. 158–162 in die vorliegende Ausgabe aufgenommen wurde. Obwohl er die Komposition nie als *Lied ohne Worte* veröffentlicht hatte, entwarf sein Freund Karl Klingemann 1838 einen Text für das Stück, was Mendelssohn dazu anregte, es zu revidieren und 1838 als *Duett mit Worten, Herbstlied* op. 33 Nr. 1 herauszugeben.⁹

Das erste *Lieder ohne Worte* erschien 1831 mit dem Titel *Original Melodies for the Piano-Forte* bei Novello in London und etwa um die gleiche Zeit als *Six romances sans paroles* bei Schlessinger in Paris; die deutsche Ausgabe folgte 1832 bei Simrock in Bonn und führte offiziell die Bezeichnung *Lieder ohne Worte* ein. Erstaunlicherweise scheint Mendelssohn die englische Beschreibung *Songs without Words*, die später so eng mit seinem Namen verknüpft wurde, selbst nicht verwendet zu haben. Beginnend mit op. 30 und weiter mit op. 38, 53, 62 und 67 arbeitete er vornehmlich mit Simrock zusammen, dessen Ausgaben in aller Regel als Stichvorlagen für die gleichzeitig erscheinenden englischen und französischen Editionen dienten. Wie bereits erwähnt, wurden das siebte und achte Heft, op. 85 und 102, nach Mendelssohns Tod von Simrock zusammengestellt. Eine ungefähre Vorstellung von Mendelssohns Plänen für ein siebtes Heft ist durch eine handschriftliche Abschrift

8 Brief von Mendelssohn an Souchay, 15. Oktober 1842 (New York Public Library, Mendelssohn Correspondence Nr. 659), veröffentlicht in: Paul Mendelssohn Bartholdy und Carl Mendelssohn Bartholdy (Hg.), *Briefe aus den Jahren 1833 bis 1847. Felix Mendelssohn Bartholdy*, Leipzig: Hermann Mendelssohn, 4. Aufl. 1864, S. 337.

9 Brief von Fanny Hensel an Felix Mendelssohn Bartholdy, 7. September 1838, in: *The Letters of Fanny Hensel to Felix Mendelssohn*, collected, ed. and trans. with Introductory Essays and Notes by Marcia Citron, Stuyvesant, New York: Pendragon Press, 1987, S. 546.

10 Vgl. R. Larry Todd, „Gerade das Lied wie es dasteht“ (vgl. Fußnote 6).

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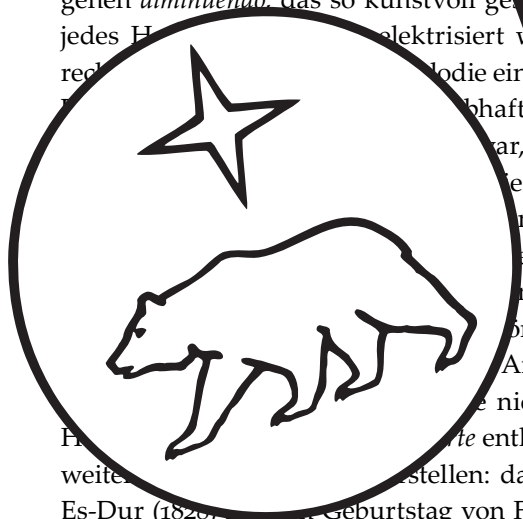
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eigenes *Lied ohne Worte*, die Nr. 1 aus Heft 6. Dann, im Laufe einer langen und meisterhaften Modulation von der Tonart Es-Dur nach A-Dur, behielt er die ruhige 16tel-Begleitung des ersten *Lieds* noch eine beachtliche Weile ohne Unterbrechung bei und behandelte sie so geistreich mit neuen und unerwarteten Harmonien, dass es ihm die Fortsetzung des glockenähnlichen B in Form eines umgekehrten Orgelpunkts erlaubte und den stets wiederholten Ton immer wieder in ungewöhnlichen und fesselnden Positionen präsentierte. Je weiter die Modulation voranschritt, machte das B anderen, auf ähnliche Weise behandelten Tönen Platz; und bald wurden sie von einer neuen Figur abgelöst, die sich rasch zu dem bekannten federleichten Arpeggio des berühmten *Frühlingslieds* entwickelte. Jeder wusste daher, was nun folgen würde; niemand aber war vorbereitet auf die feurige Behandlung, die diese Arpeggio-Figur zunächst zu einem stürmischen Höhepunkt führte, der alles bislang Dagewesene in sich aufnahm, und als sie sich dann allmählich dem langgesuchten A-Dur-Akkord näherte, verklang sie sanft in einem langgezogenen *diminuendo*, das so kunstvoll gehalten war, dass jedes Hörerherz elektrisiert war, als zuletzt endlich die Melodie eingeführt wurde.



„Ich habe nicht in den acht Hefen *Lied ohne Worte* enthalten sind und weitere *Lieder* stellen: das frühe *Lied* in Es-Dur (1826), das am Geburtstag von Fanny Mendelssohn Bartholdy; das *Lied* in A-Dur, das Mendelssohn 1830 in einen Brief an sie einlegte; das *Lied* in fis-Moll, das er in der Folge zum *Duett* op. 63 Nr. 4 umarbeitete; ein Klavierstück ohne Titel in A-Dur, das während der Hochzeitsreise des Komponisten 1837 entstand; das separat gedruckte *Gondellied* in A-Dur aus dem Jahr 1841; das *Lied ohne Worte* in F-Dur, das er für Doris Loewe schrieb; das *Lied* in D-Dur, das 1843 entworfen, dann teilweise überarbeitet und schließlich beiseite gelegt

wurde; das *Reiterlied* in d-Moll, von dem mehrere Abschriften aus der Zeit von 1844 bis 1846 erhalten sind; und das fragmentarische, undatierte *Lied* in Es-Dur, das der Herausgeber komplettierte. Außerdem enthält der Anhang zwei bislang nicht zugängliche Frühfassungen des *Lieds ohne Worte* op. 19b Nr. 2, die Mendelssohn 1830 für seine Schwester Rebecka Mendelssohn Bartholdy komponierte; und ebenso op. 85 Nr. 5, das im Mai 1847 für Caroline F. Cavendish geschrieben wurde und wohl Mendelssohns letztes notiertes *Lied ohne Worte* vor seinem Tod im November desselben Jahres darstellt.

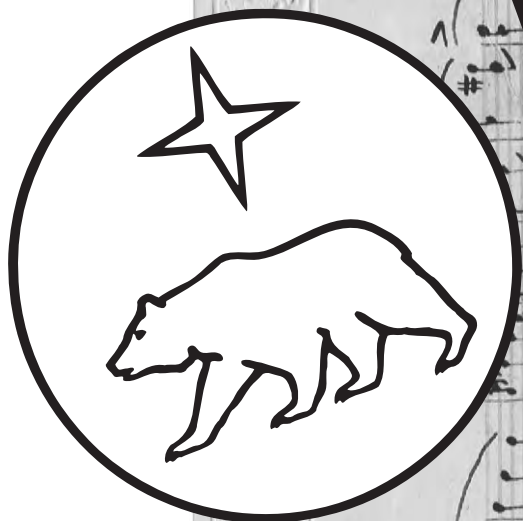
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Meinem Lektor beim Bärenreiter-Verlag, Rudolf Faber, bin ich für viele Anregungen und für die Betreuung des Herstellungsprozesses dieses Bandes zu tiefstem Dank verpflichtet. Ebenso herzlich danken möchte ich Richard Boursy, John Michael Cooper, Leigh Golden, Roland Hensel Schmidt, Hans-Günter Klein, Angela R. Mace, Anna Marie Menta, Peter Ward Jones und Ralf Wehner für Unterstützung verschiedenster Art. Schließlich ermöglichten mir die Forschungsstipendien des National Humanities Center (William J. Bouwsma Fellowship) und der Guggenheim Foundation die rasche Fertigstellung dieser Edition.

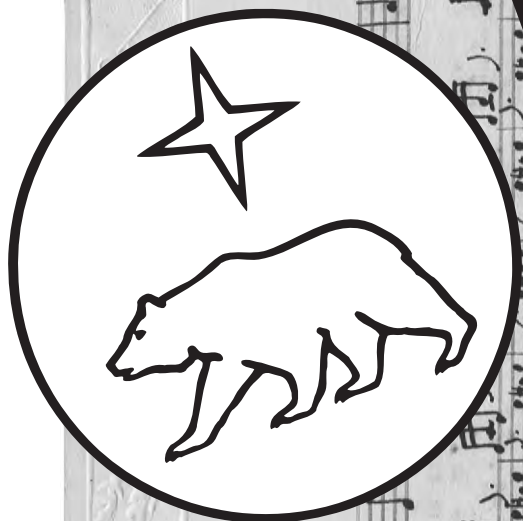
R. Larry Todd
Duke University
April 2008

(Übersetzung: Regina Back)

15 William Smyth Rockstro, *Mendelssohn*, London: Low, Marston, Searle & Rivington, 1884, S. 116f., sowie Henry Scott Holland und W. S. Rockstro, *Memoir of Madame Jenny Lind-Goldschmidt: Her Early Art-Life and Dramatic Career, 1820–1851*, London: Murray, 1891, Bd. I, S. 330, zitiert in: Clive Brown, *A Portrait of Mendelssohn*, New Haven: Yale University Press, 2003, S. 239.



Lied ohne Worte op. 19b Nr. 2. Erste zwei Seiten einer Frühfassung, datiert: 11. Dezember 1830. / First two pages of an early version dated December 11, 1830.
Irving S. Gilmore Music Library Misc. Ms. 423, Yale University, New Haven, Connecticut.



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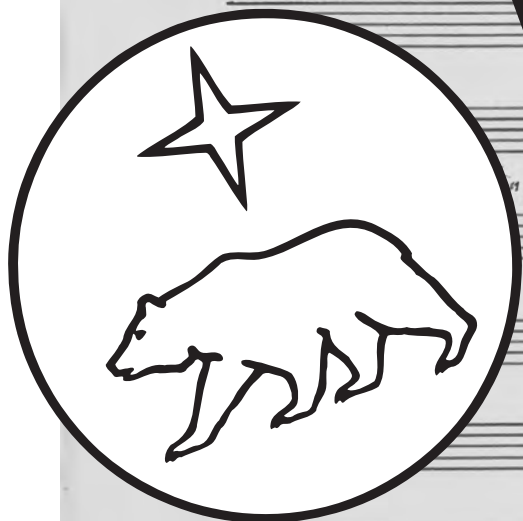
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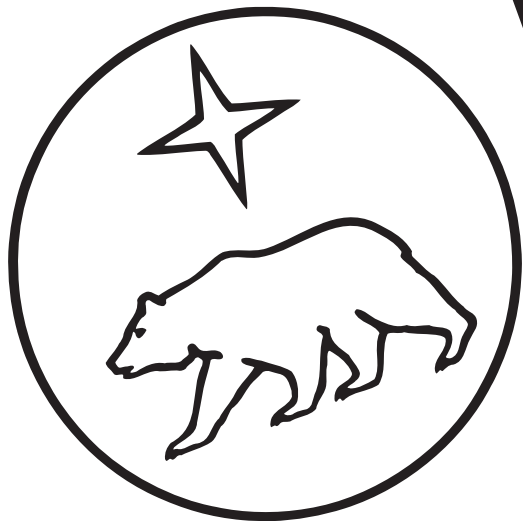




Lied Es-Dur / E-flat major (Fragment), Autograph.
Bodleian Library, University of Oxford, MS. M. Deneke Mendelssohn c. 22, fol. 5r.

Lieder ohne Worte

Songs without Words



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11

dim. 4 5

14

1.

15

2 3

scen - - - - - do - - - - - *f*

17

ff *dim.* *p*

19

1 1 2 4 1 3



Bärenreiter
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21

4 3 5 *dim.*

24

5 4 5 *pp*

Ped.



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27

4 5 3 4 *cresc.*

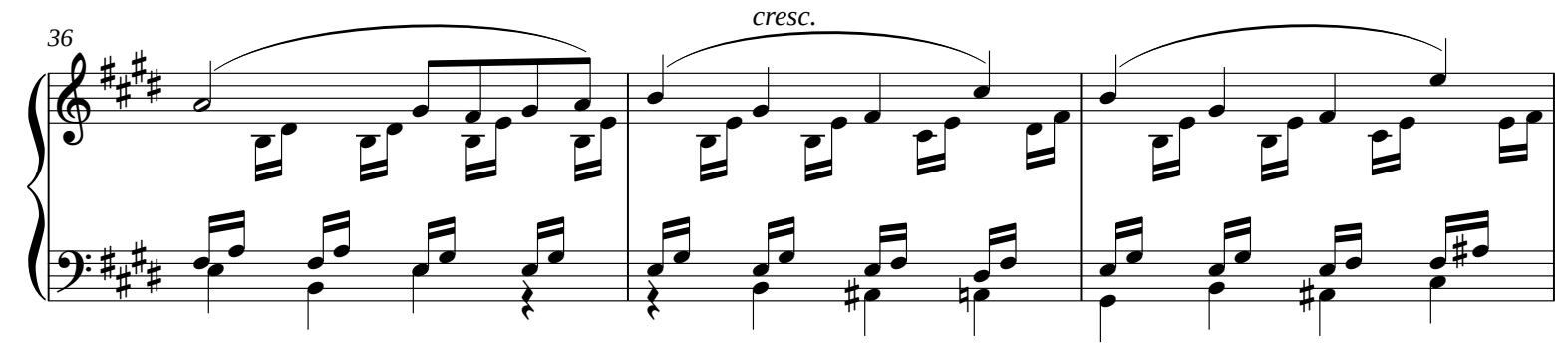
30

4 5 3 4 *f* *dim.*

33

4 5 4 *p* *cresc.*

36 *cresc.*



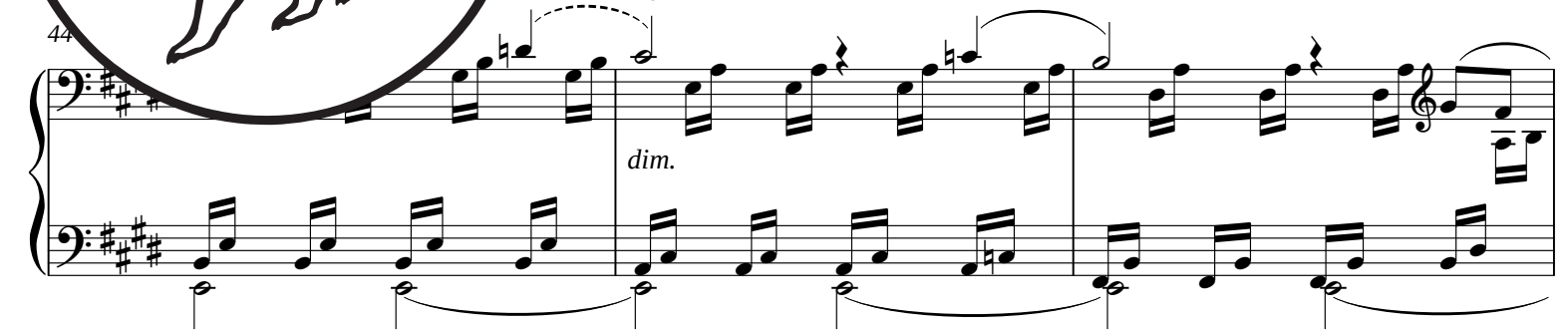
39 *f*



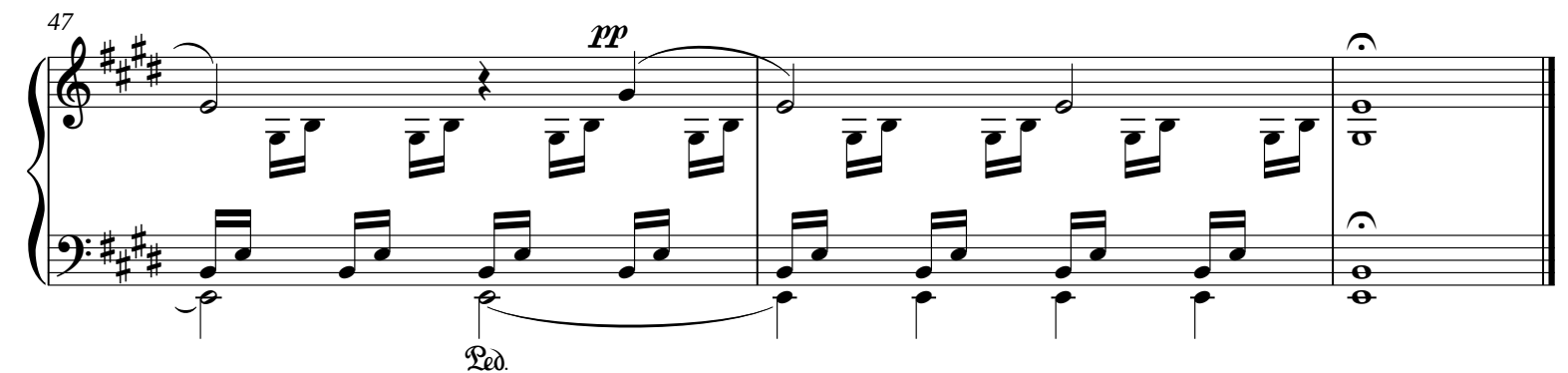
41



44 *dim.*



47 *mp*



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45

p *cresc.* *sf*

52

p *mf* *cresc.*

59

dim.

66

pp *p*

79

cresc. *sf* *dim.* *sf*

85

sf *dim.* *al* *pp*



Bärenreiter
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Molto Allegro e vivace

3 *f* *Ped.* *f*

6 *f* *sf* *f*

10 *p* *Ped.* *cre - -*

20 *scen - - do* *sf* *Ped.* *** *Ped.* *** *Ped.* ***

25 *8va* *loco* *f* *dim.* *p*

Bärenreiter
Leseprobe
Sample page



30

ff

ff

1/4

1/2 (2/3 1)

5 2

5 2

4 2

3 1

35

f

1 (2) 1

40

f

ff

Red.

*



49

ff

sf

diminuendo

sf

p

4 1

2 5

2 5

1 3

1 2

sempre Red.

54

f

p

Red.

*

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82

sf

ff

Ped.

85

diminuendo

sempre Ped.

8va

$\frac{1}{3}$

88

(8)

dim.

diminuendo

3(4) 2

1

3



94

(8)

5

pp

sempre Ped.

97

(8)

sf

loco

sempre Ped.

2

5

1

5

13

Moderato

4

p

4

mf

8

p

f

dim.

p

13

sf

p

cresc.

cresc.

23

al.

ff

dim.

ritard.

p

a tempo

pp

27

p

Ped.



Bärenreiter
Leseprobe
Sample page

Piano agitato

Piano agitato

5

p

sf

3

p

sf

6

sf

p

sf

12

f

dim.

p

15

mf

cresc.

sf

cresc.

Bärenprobe
Leseprobe
Sample page

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36

pp *mp* *cresc.*

39

sf *p*



42

cresc.

45

agitato sempre cresc.

48

f *cresc.* *ff*

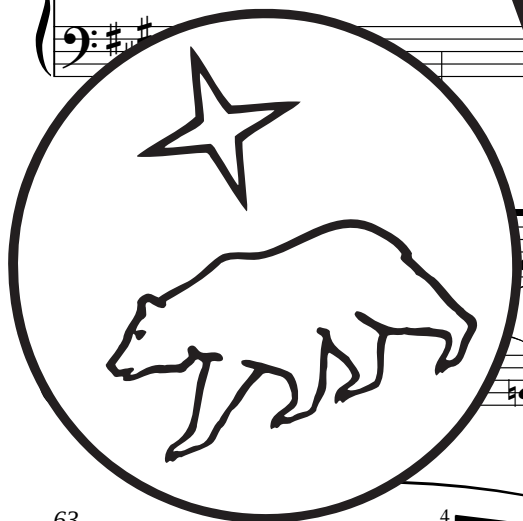
51 *sf* *ff* *sf* *p* *tranquillo*

54 *pp*

57 *p cantabile* *dolce*

63

66 *cresc.*



Bärenreiter
Leseprobe
Sample page

69

cresc. *sf*

1 2 4 3 2

72

f *sf*

2 5 1 4

75

dim. *p*

5 3 5 1 1 4 1 2 4 5 1 4 2 5 1 2 4

81

dim. *pp*

1 5 2 4 1 5

84

pp *p* *Ped.*

1 1

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24

5 3 4 2

3 2 1 5 3 1 4 5 2 1

p

19

32



p *f* *sempre Ped.*

3. *mp*

42

42

43

44

45

46

Andante espressivo

Andante espressivo

1

4

8

14

17

Bärenreiter
Leseprobe
Sample page

Star
Bear

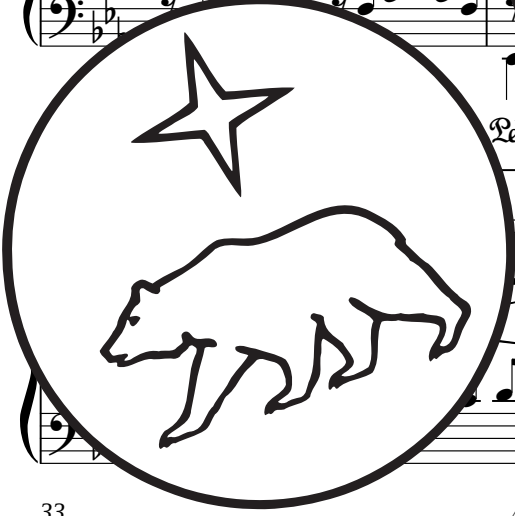
20 *sf* *cresc.* *sf* *fff* *dim.* *espressivo* *Ped.* *espress.*

23 *cresc.* *f* *sf* *Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ***

27 *sf* *dim.* *p* *Ped.* ** Ped.* ** Ped.* *** *dim.*

33 *cresc.* *mf* *cresc.* *f* *dim.* *Ped.* ** Ped.*

36 *p* *Ped.* ** Ped.*



Bärenreiter
Leseprobe
Sample page

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35 **a tempo**

p *dim.*

3 2 1

40

sf *cresc.* *f* *sf* *p*

46

fsf *sf* *sf* *dim.* *p*

1 1 2 2 2

4 2 1

cre - - - -

59

sf *sf* *f* *fsf*

scen - - - - do al

65

f *dim.* *p* **a tempo**

ri - - - - tar - - - - dan - - - - do

5 2 3 5

71

dim. *sf* *cresc.* *f*

77

sf *p* *ritard. e cresc.* *al*

83

f *sf* *cresc.* *ff*

a tempo



95

molto cresc. *f* *sf*

con fuoco

101

sf

Red.

Adagio non troppo

Adagio non troppo

3

1 2

Ped.

mf

4

5

3 1

5 1

5 4 5

sf

p

mf

sf

9

p

cre - cen - do

sf

5

2

1

p

19

f

p

fsf

fsf

p tranquillo

24

Ped.

*

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31

1.

p

34

2.

p

cresc.

sf

40

1.

2.

3.

cresc.

f

sf

50

cresc.

sf

sf

sf

55

4

5

sf

dim.

p

4

4

61

sf *sf* *p* *cresc.*

66

f *dim.*

71

f *cresc.*

81

sf *sf* *più f* *sf*

86

crescendo *al*

91

ff

con forza

Red.

Red.

1

1 2 5 *

96

dim.

p

1 2 *

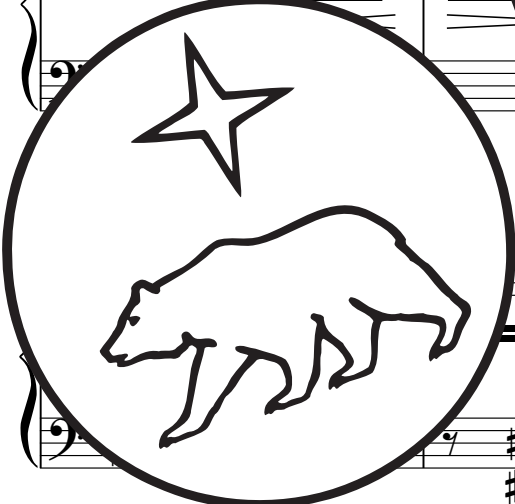
101

p

agitato

sf

4



111

f

sf

2 (1) *sf*

117

f

ff

3 3

4 *sf*

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Andante grazioso*Il Basso sempre piano e leggerissimo*

5 *p*

3

5

7 *p*

10 *pp*

2(4)

Bärenreiter
Leseprobe
Sample page



The musical score is for a piano piece in G major, 2/4 time, marked 'Andante grazioso'. The bass line is specifically instructed to be 'piano e leggerissimo'. The score consists of five systems of two staves each. The first system starts with a piano (p) dynamic. The second system has a measure number 3. The third system has a measure number 5 and a circular logo with a bear and a star. The fourth system has a measure number 7 and a piano (p) dynamic. The fifth system has a measure number 10 and a pianissimo (pp) dynamic. The piece ends with a double bar line and a repeat sign. Fingerings are indicated by numbers 1-5. A large diagonal watermark 'Bärenreiter Leseprobe Sample page' is overlaid on the score.

13

cresc.

15

mf

18

cresc.

f

dimi -

24

-nuendo

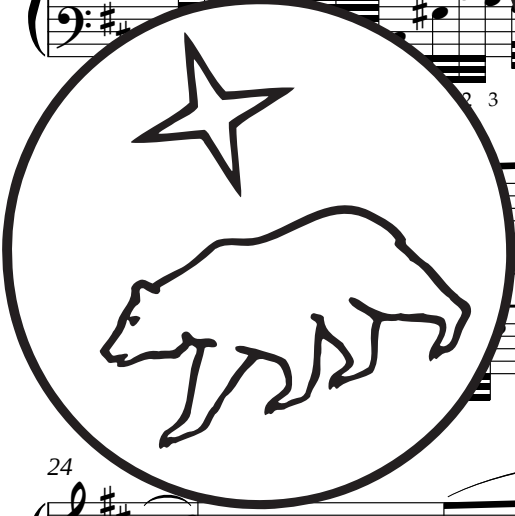
p

27

sf

4 5

1 3 2 1 1 2



Bärenreiter
Leseprobe
Sample page

30

p

33

sf *cresc.* *sf*

36

sf *dolce* *p*

42

p

44

dim. *pp*



Bärenreiter
Leseprobe
Sample page

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30

sf *dim.* *pp*

tr

Ped.

35

sf *dim.* *p*

Ped. *** *Ped.* *** *Ped.* *** *Ped.* ***



Bärenreiter
Leseprobe
Sample page

40

al *f* [*sf*] *dim.* *p* *crescendo* *al* *f*

tr

Ped. *** *Ped.* ***

50

sf *dim.* *sf* *p* *dim.* *pp*

tr

Ped. *** *Ped.*

Sechs Lieder ohne Worte

Opus 38 (1837)

Fräulein Rosa von Woringen zugeeignet

Con moto *cantabile*

1 *p*

4

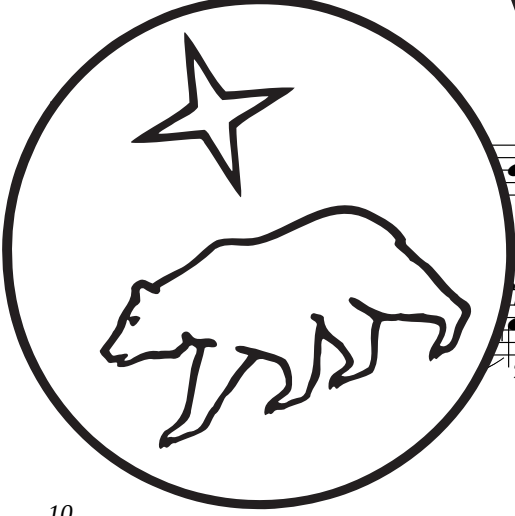
10

13

cre - - - - - scen -

- do *f*

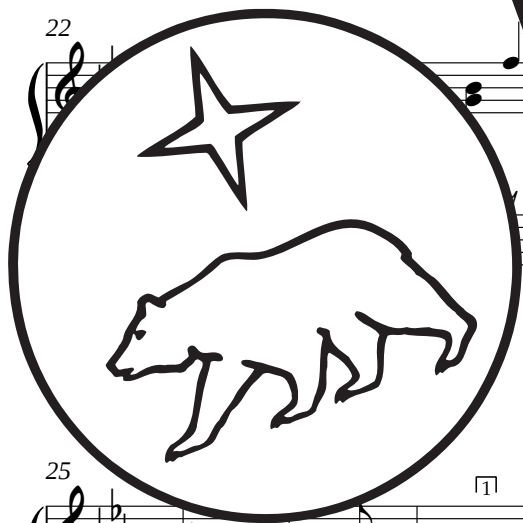
p



Bärenreiter
Leseprobe
Sample page

16 *sf* *f* *sf* *dimi* - - - - 37

19 *nu* - - - *en* - - - *do* *p*



22 *cresc.* *1* *2* *1*

25 *cresc.* *1* *2* *1* *2* *1* *2* *1*

28 *f* *dim.*

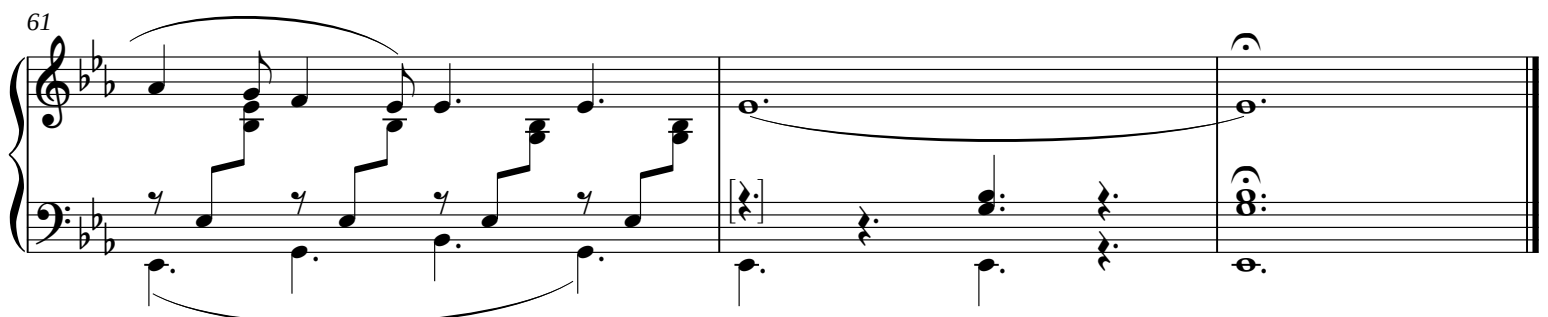
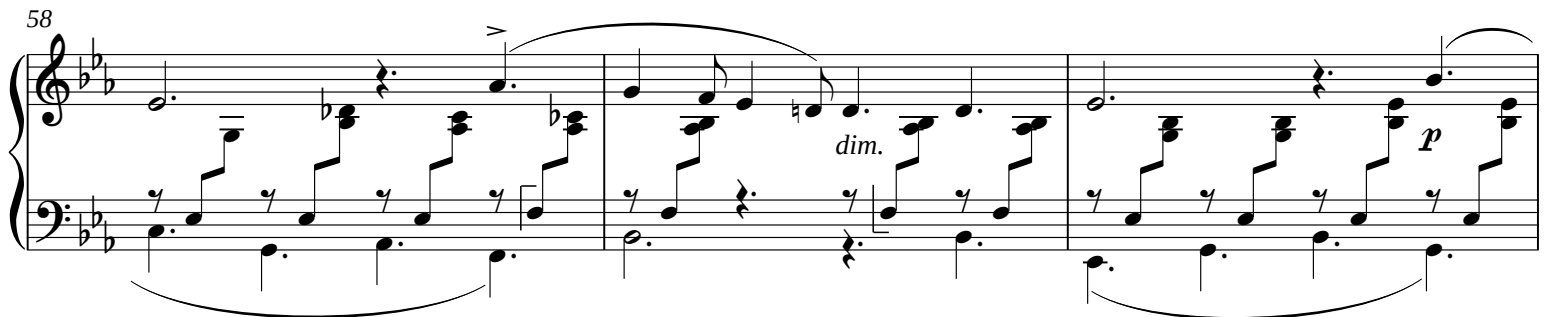
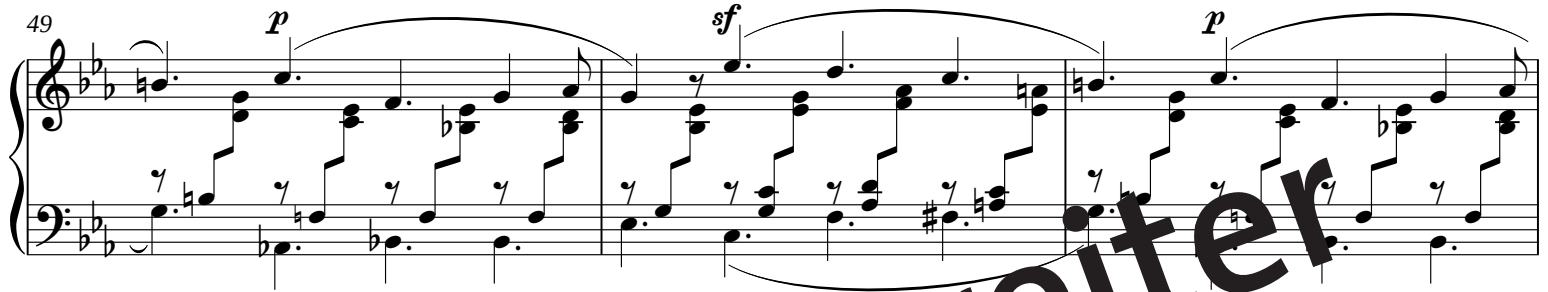
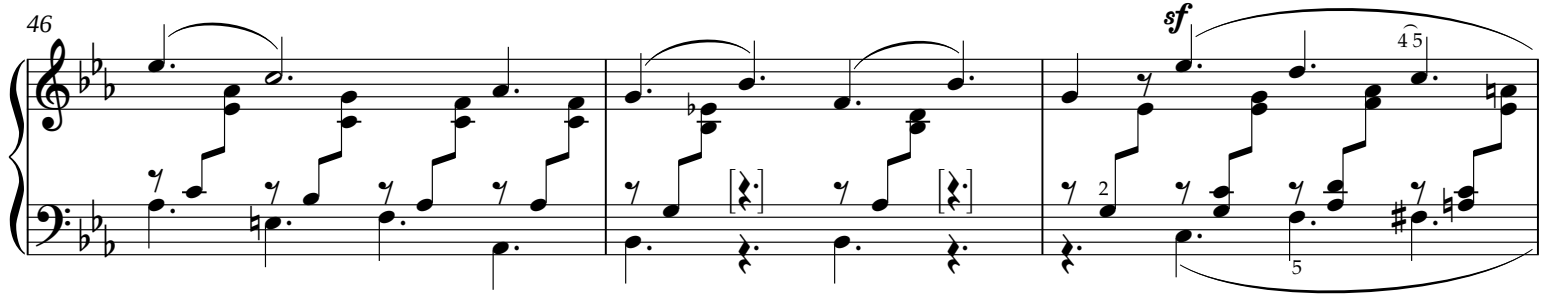
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Allegro non troppo

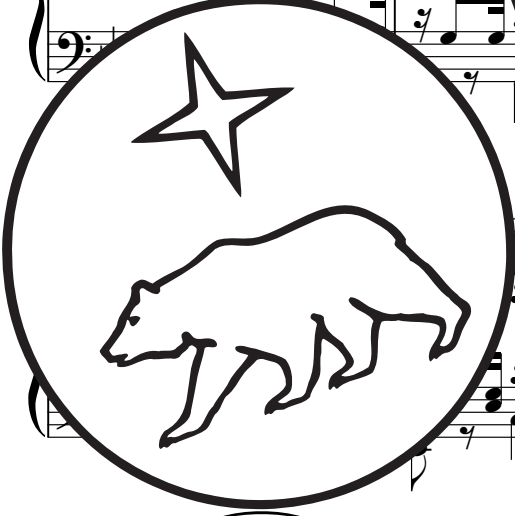
2 *mf*

7 1. 2. *p*

12 4 4 3 5 *cresc.*

24 *f*

30 *f* *p*



Bärenreiter
Leseprobe
Sample page

36

42

48

59

65

cre - - - sce - do

f

2 cresc.

p

f

dimin.

p

sf

cresc.



Bärenreiter
Leseprobe
Sample page

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11

13

15

17

19



Bärenreiter
Leseprobe
Sample page

22

p

24

sf

26

f *sf*



30

più forte
crescendo *al*

32

ff

34

p

Red.

3 1 2 3 4 5

*

5 3

36

cresc.

5 3

38

crescendo

cresc.

Red.

Bärenreiter
Leseprobe
Sample page

42

f

cresc.

5 3

44

ff

Red.

*

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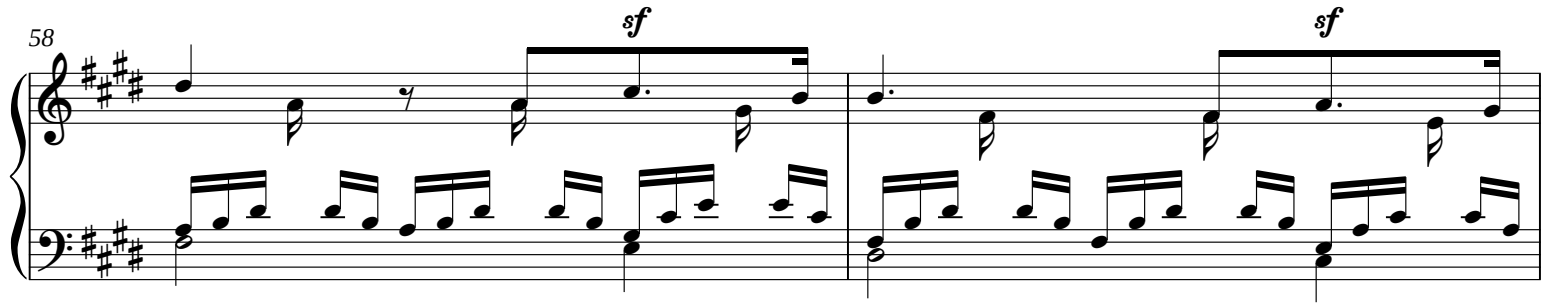
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58 *sf* *sf*



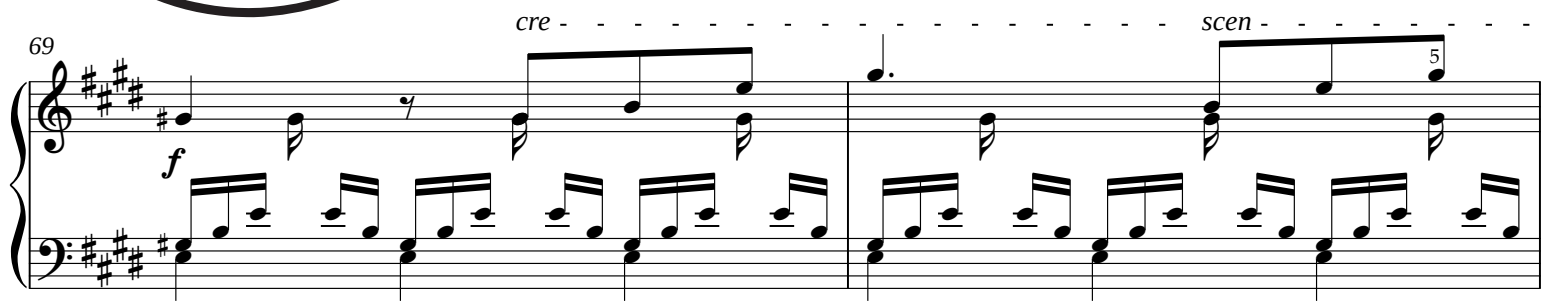
60 *cresc.* *f*



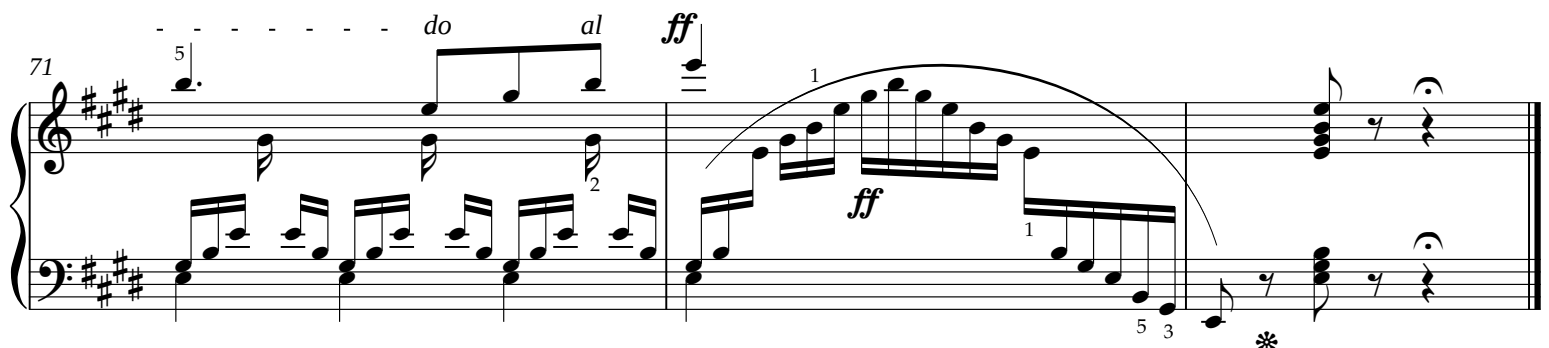
63 *f* *f*



69 *f*



71 *do* *al* *ff*



Bärenreiter
Leseprobe
Sample page

13

f *p* *f* *sf*

17

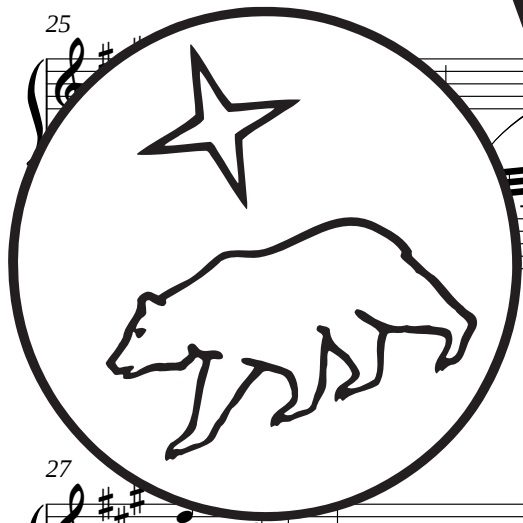
4

5 3 5 3 1

p *sf* *mf* *cre -*

21

scen - - do al *f* *p*



Bärenreiter
Leseprobe
Sample page

25

sf *dim.* *

27

dim. *p* *

29

pp *

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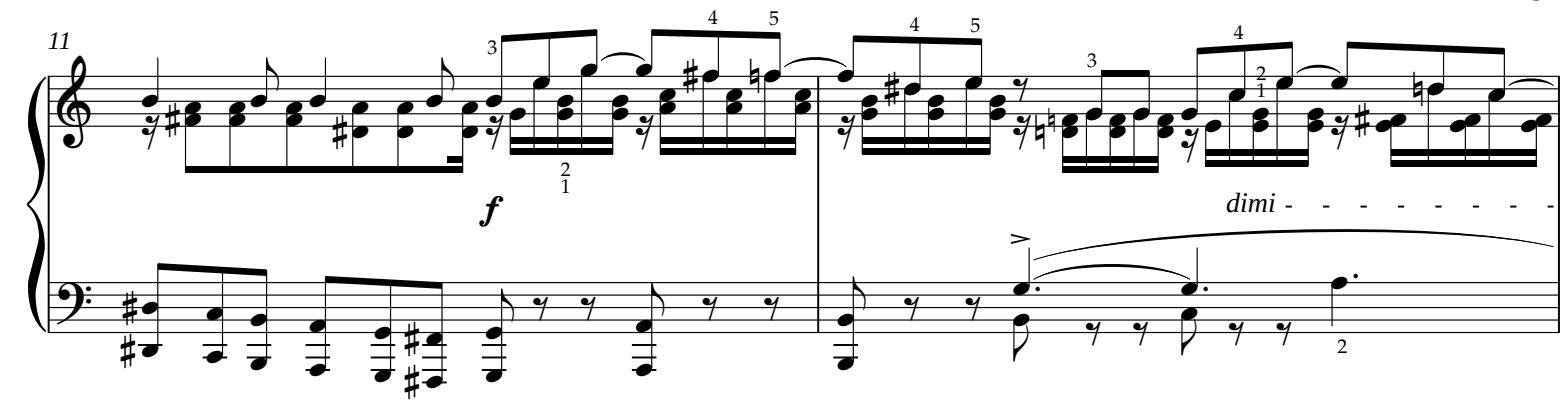
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11



f *dimi* - - - - -

13



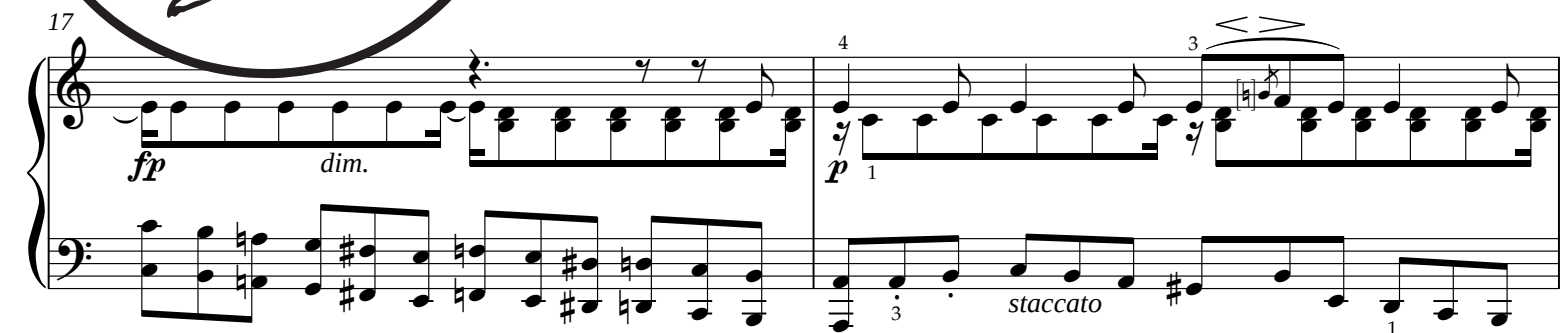
- - - nuen - - - - - do *p*

15



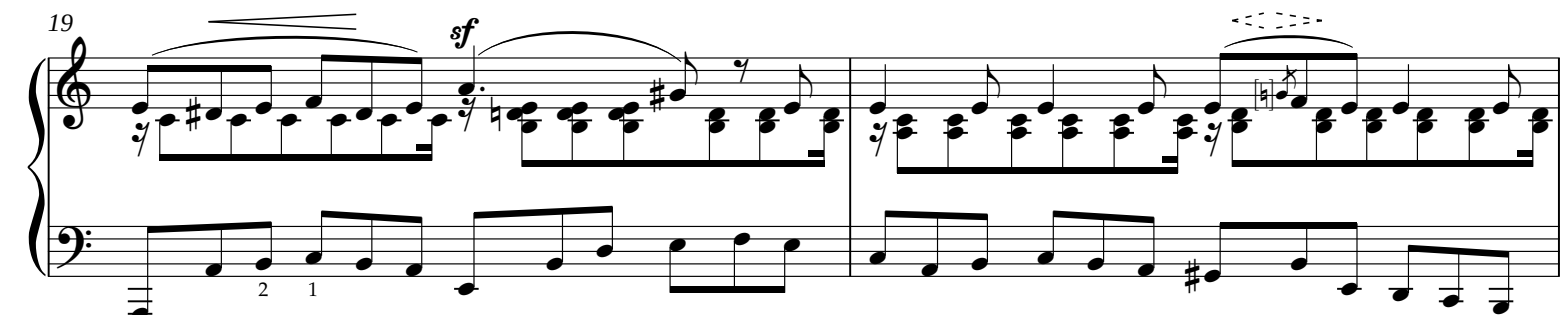
p *fp*

17



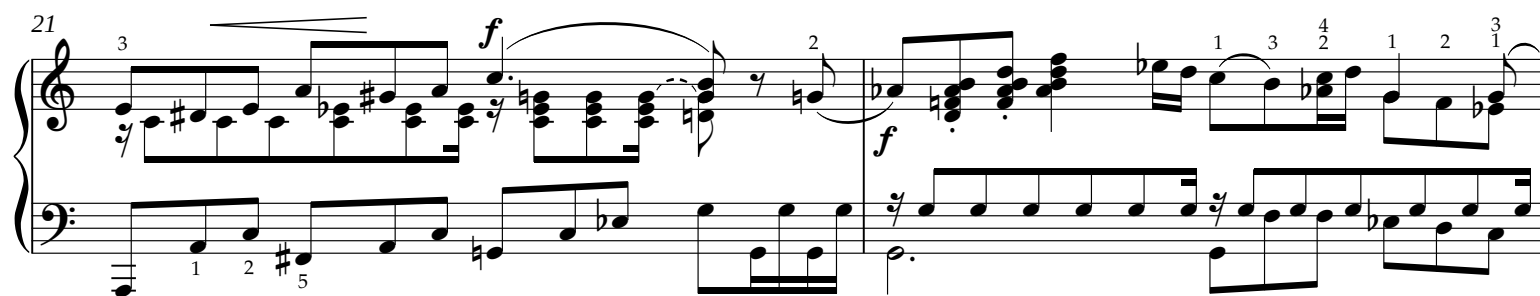
fp *dim.* *p* *staccato*

19

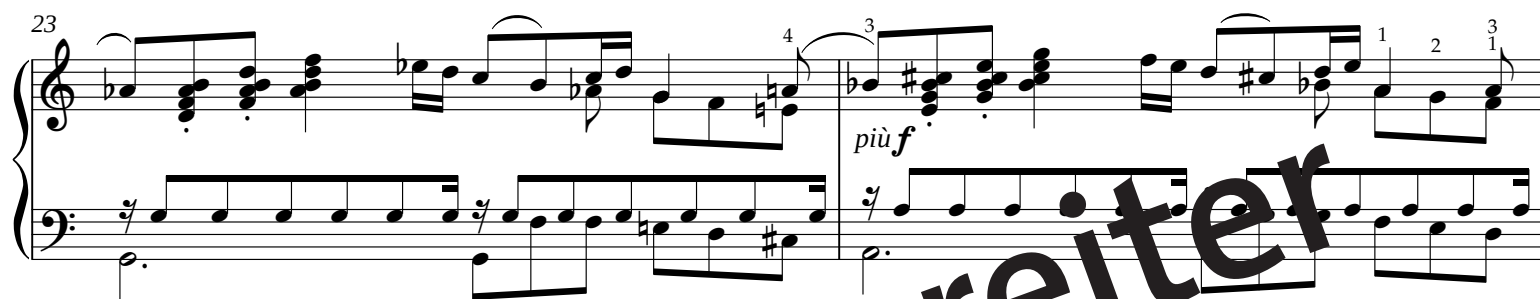


sf

21 *f*



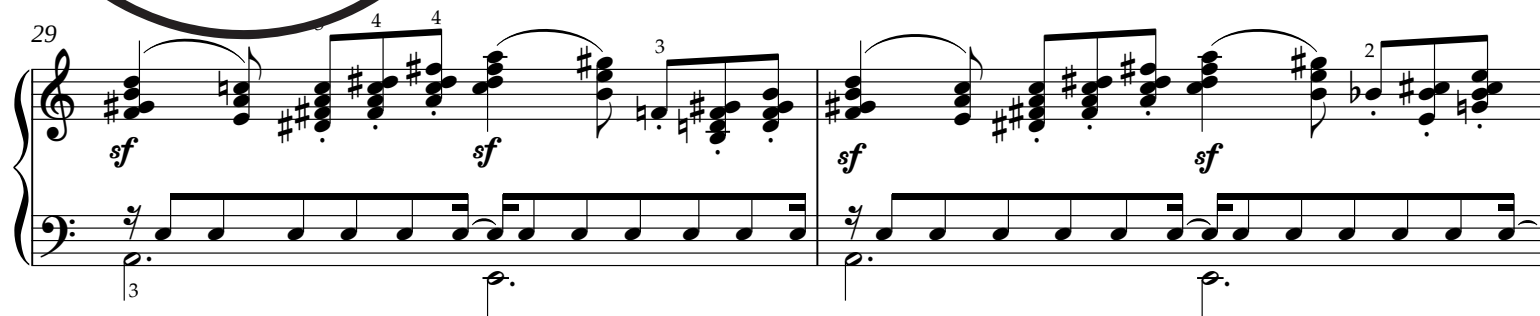
23 *più f*



25 *f* *ff*

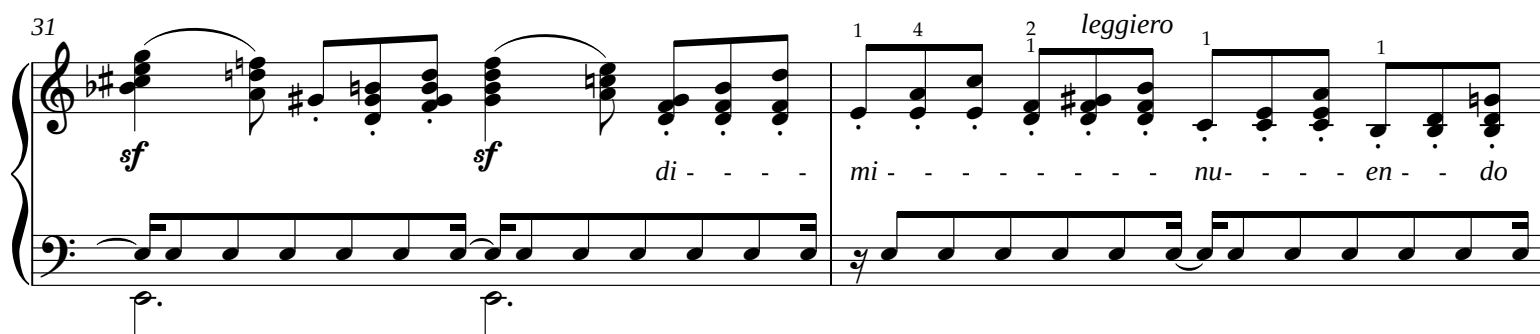


29 *sf*



31 *sf* *leggero*

di - - - - mi - - - - nu - - - - en - - - - do



33

p *diminuendo*

35

pp *staccato*

37

sf *cresc.* *p*

41

fp *f*

43

cresc. *sf* *f*



Bärenreiter
Leseprobe
Sample page

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11

13

15

17

19

21

sf *f* [*sf*]

21

23

sf *sf*

25

sf

1 2 2 5(4)

27

cresc.

2 3 1 2 3 1 1

29

f *molto cre*

5 4 5 2 1 3



Bärenreiter
Leseprobe
Sample page

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41

- - scen - - - - - do *f* *p*

43

sf *p*

45

dimi - - - - - nu- - - - -

47

- - - do *pp*

49

pp



Bärenreiter
Leseprobe
Sample page

Sechs Lieder ohne Worte

Opus 53 (1841)

Fräulein Sophie Horsley zugeeignet

Andante con moto

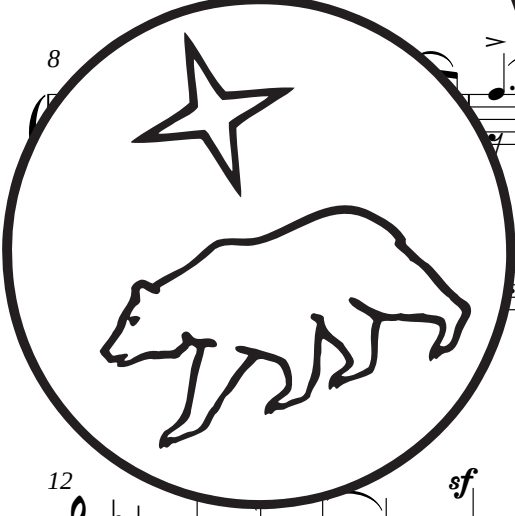
1 *p* *sempre tenuto e legato*

4 *cresc.*

8 *f* *dim.* *p* *crescendo* *Ped.*

12 *sf* *più cre - scen - do* *al f*

16 *sf*



Bärenreiter
Leseprobe
Sample page

19

p *f* *cresc.*

22

f *dim.* *tranquillo*

25

cresc. *dim.*

28

f *dim.* *p* *cresc.*

31

sf *sf* *più* *cre - - - - - scen - - - - - do*



Bärenreiter
Leseprobe
Sample page

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49 *pp* *mf cresc.*

1 2 4 3 1 3 1

Ped. * Ped. *

52 *pp* *sf*

3 5 4 2 2 1 2

Ped. Ped.

55 *mf cresc.* *sempre cresc.*

3 1 2 1

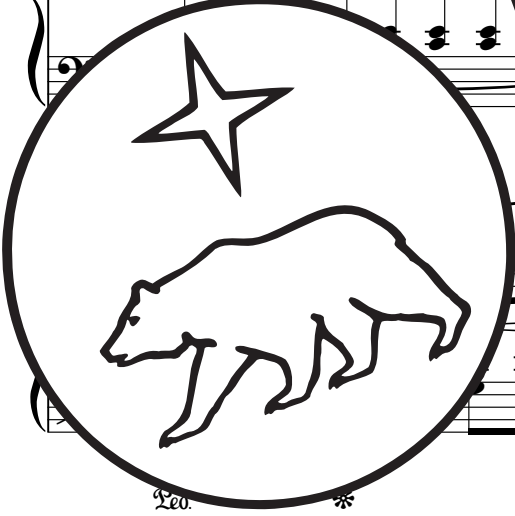
Ped. * Ped. *

58 *sf* *f* *dim.*

Ped. * Ped. *

61 *p* *dim.* *ritard.*

Ped. Ped.

Allegro non troppo*Sehr innig*

2

f 3 4 2 1 3 3 3

Ped. *

Ped. *

Ped. *

sf

4

1 2 1 2 5

p

2 3 4 5

7

5 1 2 1

cresc.

sf

Ped. *

Ped. *

13

p

16

2 1 2

5 1

4

sf *f*

19

4

[p]

2 5

23

cresc.

sf

f

5 3

1 5

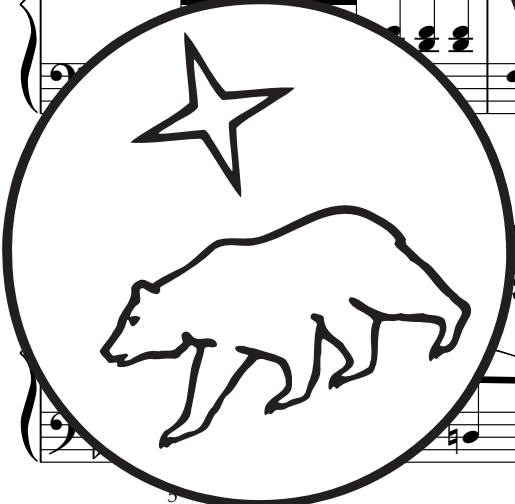
27

dim.

sf

marcato

1 2



34

sf

5

1 2

37

p

sf

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58

61

p

54

3

25

3

54

The image shows a musical score for a song titled "Bärenlied" (Bear Song). The score is written for piano and voice, with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Allegretto". The score includes a circular logo on the left side, which features a stylized bear walking to the right, with a five-pointed star above it. The text "Bärenlied" is written in a large, bold, sans-serif font across the top of the score. The text "Leseprobe" (Reading Sample) is written in a large, bold, sans-serif font across the middle of the score. The text "Sample page" is written in a large, bold, sans-serif font across the bottom of the score. The score itself consists of several staves, including a piano part and a vocal part. The piano part is written in a grand staff (treble and bass clefs). The vocal part is written in a single staff with a treble clef. The score includes various musical notations, such as notes, rests, and fingerings. The page number "64" is visible in the top left corner.

Presto agitato

3 *f*

Ped. * *Ped.* * *Ped.* *

4 *f* *sempre simili Ped.*

* *Ped.* * *Ped.* *

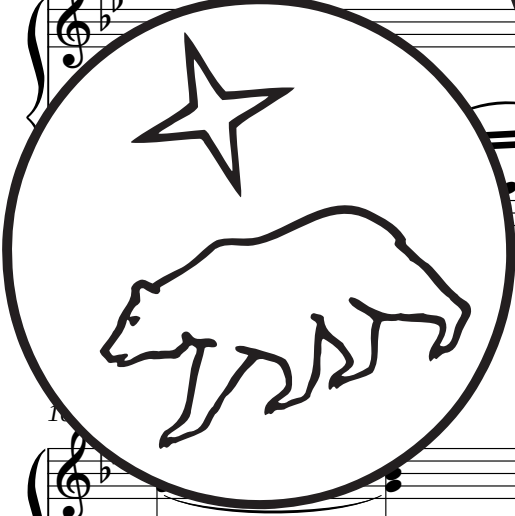
7 *f* *2* *1* *3*

1 *4* *5* *p*

2 *1* *3*

13 *3* *1* *4* *2*

1 *3*



Bärenreiter
Leseprobe
Sample page

16

2 1

4

f

19

5

3

5

22

5

sf

rescende

4 3 5 2 3 1

2 2 3 (2) (1)

*Red. * Red. **

26

sf

sempre crescendo

4 3 2 5 4

(4) 2 (1) 2 1 2 1

30

ff

2 1 4 5

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58

ff *mf*

62

sf *cresc.*

66

sf *sf* *ped.* ** ped.* ***

p

** simili*

74

sf

78

cre - - - scendo *al* *f* *sf*



Bärenreiter
Leseprobe
Sample page

sf *sf*
Ped.

p

espress.

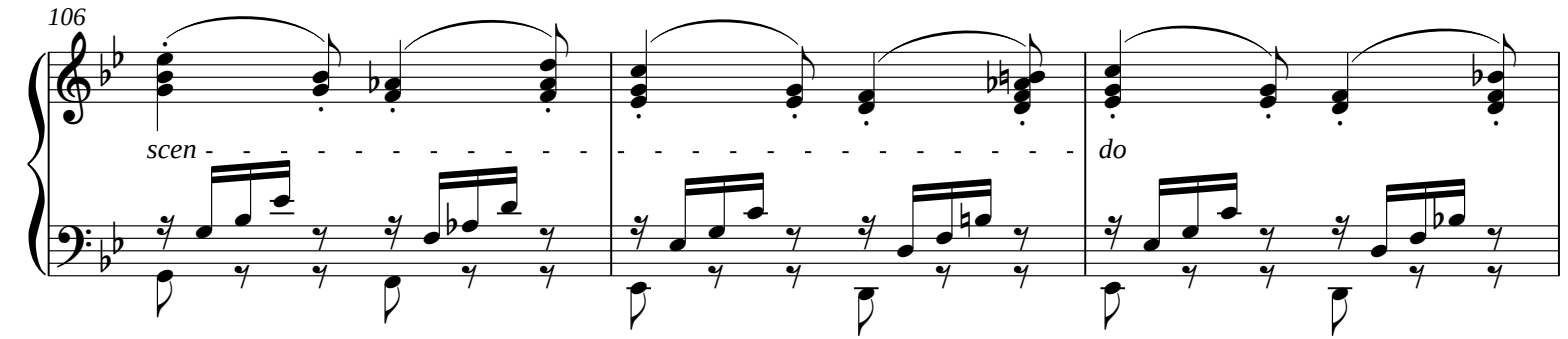
simili

p

cre -

106

scen - do



109

dim. p



113

dim.



117

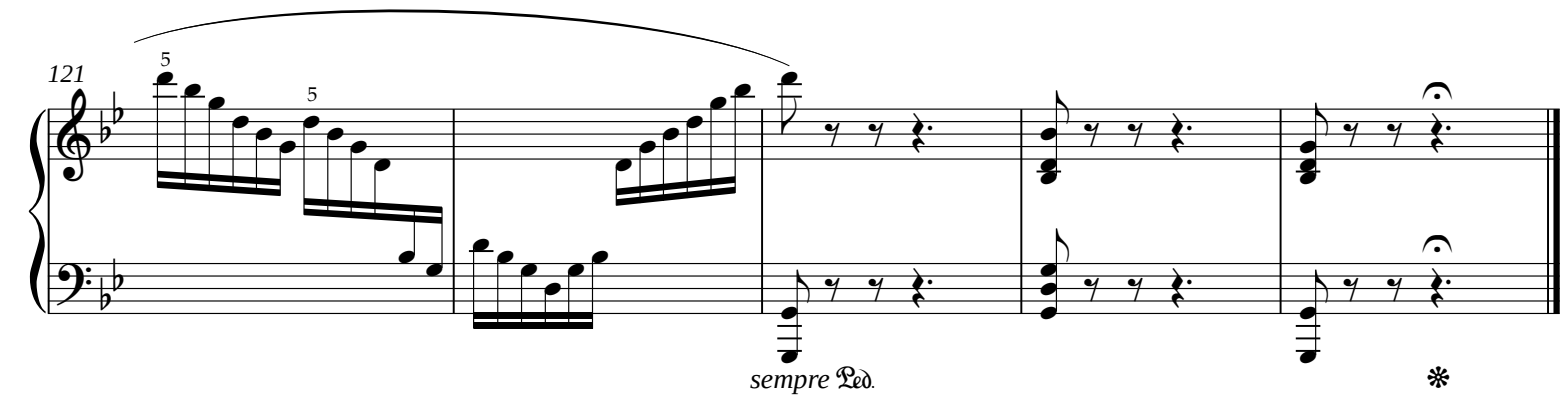
leggero

sempre Ped.



121

sempre Ped.



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15

sf *dim.* *sf* *p* *cresc.*

4 5 4

18

sf *f*

5 2 4 3 2 3

21

cresc. *sf* *dim.*

3 4 3 5

24

p *dim.* *pp* *cresc.* *f sf con forza*

3 1 2

27

dim. *pp* *tranquillo*

4 5



Bärenreiter
Leseprobe
Sample page

Allegro con fuoco

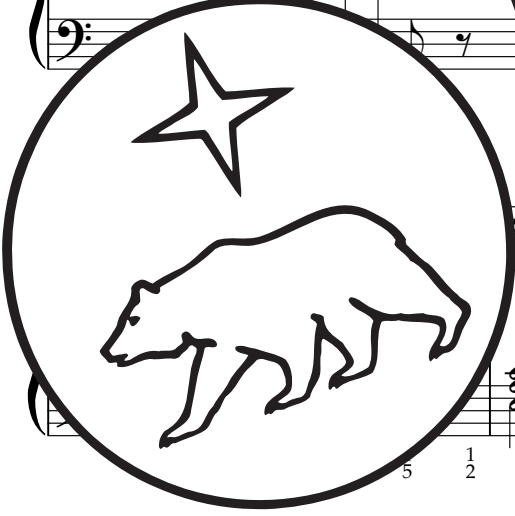
5 *p*

3 *cre - - - - -* *scen - - - - - do* *cresc.*

6 *f* *sf* *con forza* *sf* *p*

13 *assai* *f* *p*

16 *cre - - - - -*



Bärenreiter
Leseprobe
Sample page

19

scen - - - do al *f* *sf* sempre con forza

5 1 4 2 5 1 5 4

2 4 2 3 3 2 3 4

23

5 4

27

5 4 5 1 3 3

35

sf sf sf f

5 4 5 3 5 4

39

f sf p

1 2 1 1 1 5 2

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65

mf *poco a poco cresc.*

5 4 3 5 4 5 4 2 5 4

3 1 3 1

69

f *cresc.* *ritenuto*

4 5 5 4 5 4 5 4 5 4

73

a tempo *sf* *dim.*

5 3 4 2

2 $\frac{4}{5}$ $\frac{1}{5}$ $\frac{3}{5}$ $\frac{1}{3}$ $\frac{2}{5}$

80

dim. *ritard.* *p*

Ped. *



Bärenreiter
Leseprobe
Sample page

Molto Allegro vivace

6 *f* 5 2 1 4 2 1 *fp* 5 2 1 3

4 3 *sf* 5 4 5

8 5 4 *fp*

12 3 1 *sf* 2 1

16 *p* 4 1 2



Bärenreiter
Leseprobe
Sample page

20

5

sf

24

5

p

28

cre - - - - - scen - - - - -

sf

32

sf

ff

p

36

sf

p

40

f



Bärenreiter
Leseprobe
Sample page

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67 *sempre f* *sf* 3 3

70 *sf* *fp*

73 5 2 1 3

79 *sf* *sf* *f* *tranquillo* *p* 5 1

83 4 5 1 2 1

4 *sf* *f* *p*

do

5 2 4 1 4 2

1 5 1 5 2 5

poco - - - - *a* - - - - *poco* - - - - *cre* - - - -

4 5

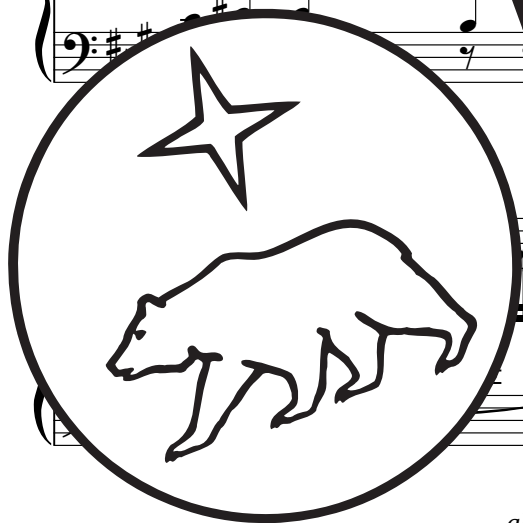
scen - - - - - *do*

4 5 4 1 4 2 3

sf *p* *f*

1 3

[*γ* *γ* *z*]



- - - - - *al* - - - - *ff* *sf*

4

ff *dim. poco a poco* - -

107

3 5

110

al *p*

5 45

113

sempre dim.

1 2 1 3 3

pp

Bärenreiter
Leseprobe
Sample page

119

dim. *cresc.* *poco*

3 3 2 4 2

tr *p*

123

f

ri - - - - - tar - - - - - dan - - - - - do
dimi - - - - - nuen - - - - - do

3 2 5 2 5 1 2

ped. *

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15

5 4

sf

f

cre - - - - - scen - - - do al

18

5 4 5 5 4

dim.

p

mi - - - - -

21

pp

24

cresc.

2 1

4

cre - - - - -

27

4 5

3 4 3 1

5 4 5 4

sf

f

p

scen - - - - - do



30

cre - scen - do

sf *f*

5 3

33

sf *dim.* *p*

1 5 4 1 (2 1)

36

dim. *p*

Ped. *

Allegro con fuoco

2

p cre - scen - do

4 5 4

3 *sf* 5 4 3 5 2 4 5 5 3 5 4 2

ff *p*

Red. 1 2 3 2

6 5 3 5 3 1 *cresc.* *ff*

5 1

9 *p* *cresc.* *f* 3 1 4 2 5 4 3

Bärenreiter
Leseprobe
Sample page

1 2 1 3 2

15 4 2 (2 1) 1 5 4 *p* *cre* - - -

3

18 2 1 *sf* 5 2 5 1 5 2 5 2 1 3 5 2 1 *f* *sf*

- scen - - - do

1 3 (2 3) 2 4

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39 *sf* *con fuoco*
tr
p cre - - - - -
scen - - - - - do
sf *sf* *sf* *sf*
ff

42 *sf sf sf sf con fuoco tr*

p

sf cre - - - - - scen - - - - -

A musical score for a piano piece, likely a song about a bear. The score is written on a grand staff with treble and bass clefs. The key signature has one flat (B-flat). The tempo/mood is marked 'Andante'. The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings like 'p' (piano) and 'f' (forte). A large, semi-transparent watermark 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the center of the page. In the bottom left corner, there is a circular logo containing a stylized line drawing of a bear walking to the left, with a five-pointed star above its head. The page number '45' is visible in the top left corner.

51

cresc.

sf

sf

Ped.

54

sf

ff

sf

loco

8^{va}

5 4 4
(2 1 4)

*

Andante maestoso

3

f *sf* *ff*

4

mf *tranquillo e legato* *sf*

10

mf *cresc.*

15

f *p* *dim.* *mf*

21

cre - - - scen - - - do *cre - - - scen - - - do* *al - - - ff*

Bärenreiter
Leseprobe
Sample page



26

3 3 4 3 (4 4 4)

ff *ff*

30

sf *ff* *sf* *ff* *con forza*

34

sf *p* *dim.*

di - - mi - tu en do

44

pp *p* *dim.* *pp*

Red. - - - - - *sempre Red.* *

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19

f *dim.* *mf* *cresc.* *sf*

1 3 2 4 1 3 2

23

p *sf*

5 4 1 1

27

cresc. *sf* *f* *sf*

5 3 1 2 3 5 4 2 3

31

sf *espressivo* *dim.* *p* *mf*

4 2 3 2 1

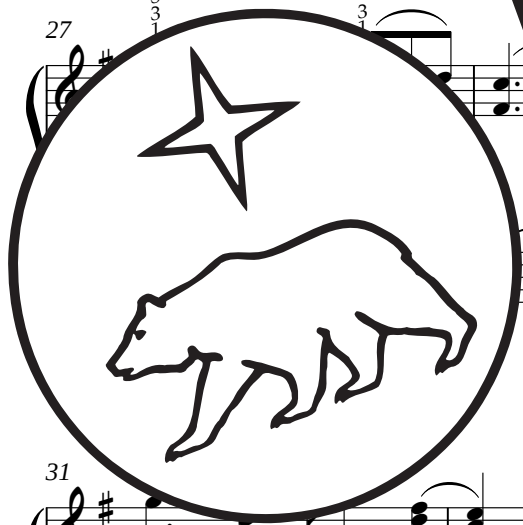
Red.

35

cresc. *sf* *f* *p*

5 2 4 1 5 4

*



Bärenreiter
Leseprobe
sample page

Venetianisches Gondellied

Andante con moto

Andante con moto *ff* *ff* *mp*

5 *mp*

Ped. *sempre mp il basso* *sempre Ped.* *

6 *dim.*

Ped. * *Ped.* *sempre Ped.*

11 *ff* *[*]*

Bärenreiter
Leseprobe
Sample page

21 *p* *cre - - scen -*

27 *do - - al - - ff* *ff* *mp*

Ped. *[*]* *Ped.*

33 *pp*

cre - - - - - scen - - - - - do.

38 *sf* *sf*

al - - - - - *ff*

42 *sf* *sf* *sf* *p*

dim. *pp* tranquillo

sempre con Ped.

52 *p* *diminuendo* *pp*

Ped. sempre

56 (8) *sempre pp* *f* *dim.* *p*

sempre Ped.



Bärenreiter
Leseprobe
Sample page

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26

cresc.

f

sf

dim.

5

41

5

30

3

35

f

sf

5(4)

34

4(5)

4

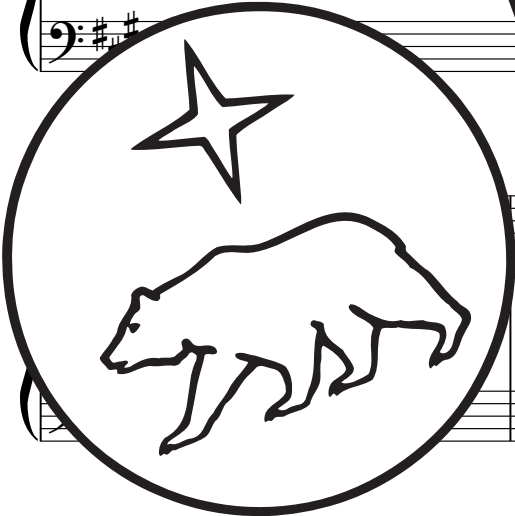
5

4

dim.

p

re - - scen - - do



Bärenreiter
Leseprobe
Sample page

re - - scen - - do

42

al -

sf

f

di - - mi - - - nu -

46

en - - - do

p

dim.

grazioso

3

2 1

1

1 3

5 2 1 4

100

50

mp

Ped. *

Ped. *

Ped. *

Ped. *

54

sempre simili

58



1

do - - - al

f

sf

66

5(3) 3

dim.

51

f

5

dim.

74

p dolce

cresc.

Der Schwanenreiter

A decorative banner at the top of the page. On the left, there is a circular emblem containing a five-pointed star and a stylized landscape with a hill. To the right of the emblem, there is musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a measure number '78'. The text 'Le sepro' is written in a large, stylized font across the middle of the banner, and 'Sample page' is written in a large, bold, sans-serif font across the bottom of the banner.

86

leggiero

Ped.

1 2 3 5

1 2 5 3

*

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12

scen - - - do *sf* cre - - -

Ped. * *Ped.* * *Ped.* *

14

scen - - - do

Ped. * *Ped.* * *Ped.* *

16

espressivo *dim.*

Ped. * *Ped.* *

18

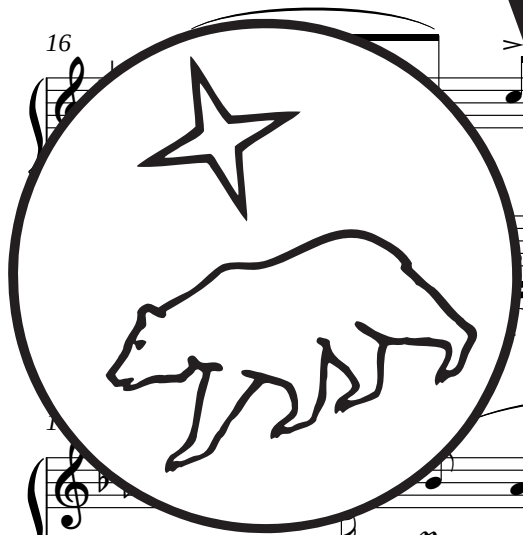
p *p* cre - - -

Ped. * *Ped.* * *Ped.* *

20

-scen - - - do *sf* *al* *ff* *sf*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *



28

Sample page

sempre *pp*

* Ped.

Ped. *

Ped. * Ped. 3 (1) *

34

dim.

mp

Ped. ** Ped.* ** Ped.* *Ped.*

sempre

[illegible]

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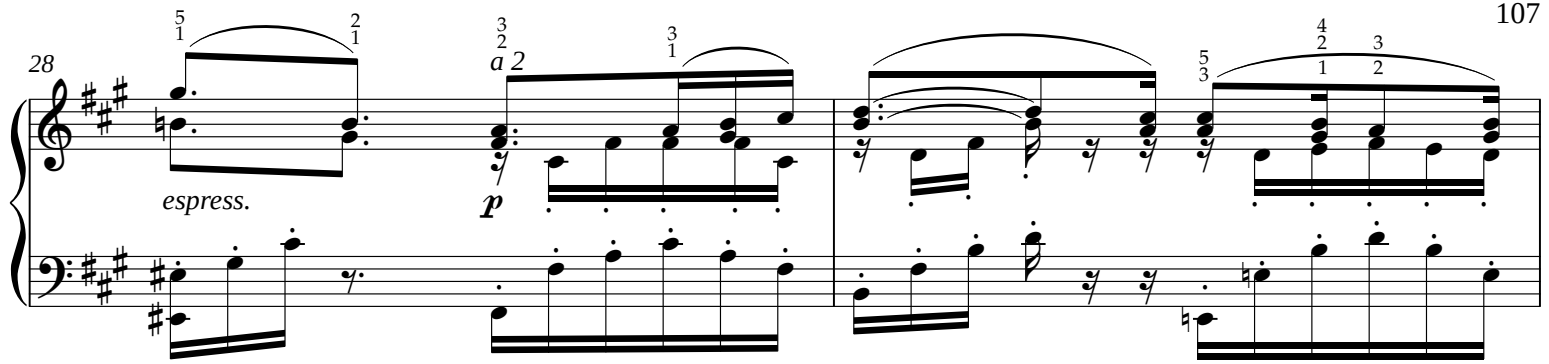
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28 *espress.* *p*



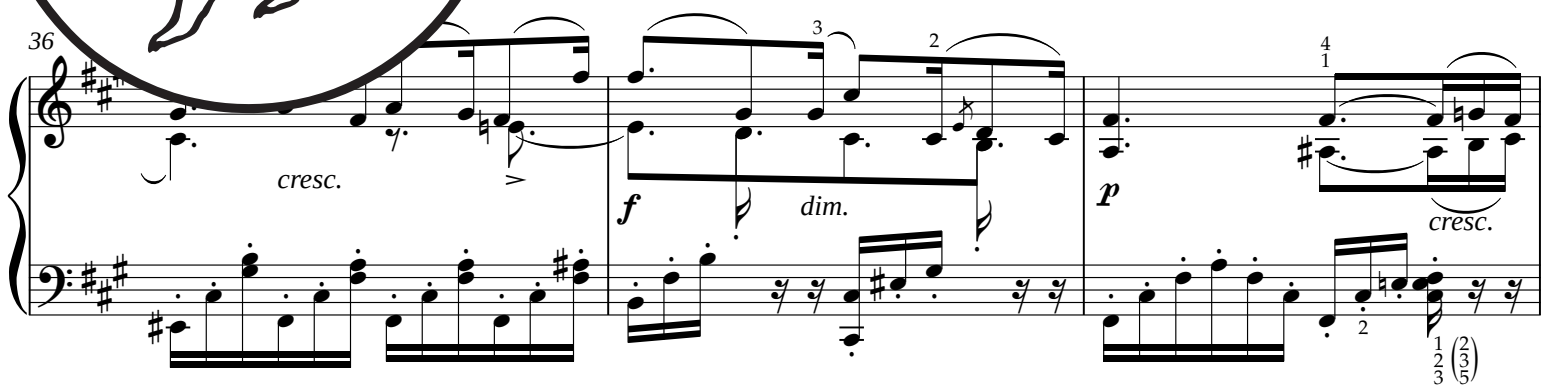
30 *cresc.*



33 *sempre a 2* *p*



36 *cresc.* *f* *dim.* *p* *cresc.*



39 *f* *dimin.*



Bärenreiter
Leseprobe
Sample page



Andante tranquillo

3 *p*

5 *cre - - - scen - - - - - do* *p*

10 *p* *cre - - - scen - - - - - do* *f* *dim.*

15 *p* *cre - - - scen - - - - - do* *f* *dim.*

20 *p* *dolce* *sf* *dim.*



Bärenreiter
Leseprobe
Sample page

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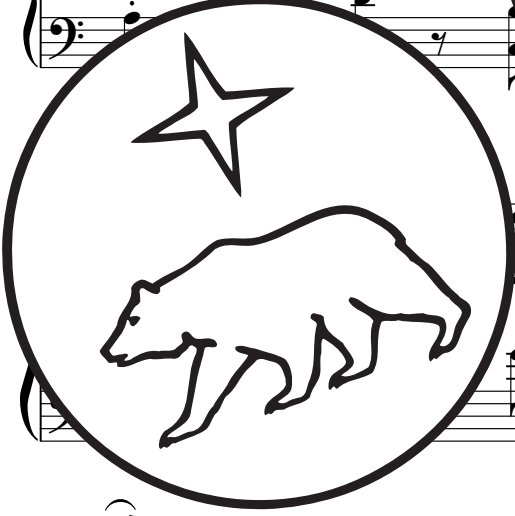
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Presto



4

p

sf

4

cresc.

7

p

13

sf

p

sf

cresc.

16

p

Bärenreiter
Leseprobe
Sample page

19

cre - - - - - scen - do

f *p*

1 2 1

5 3 2

(1)

23

sf *p* *f*

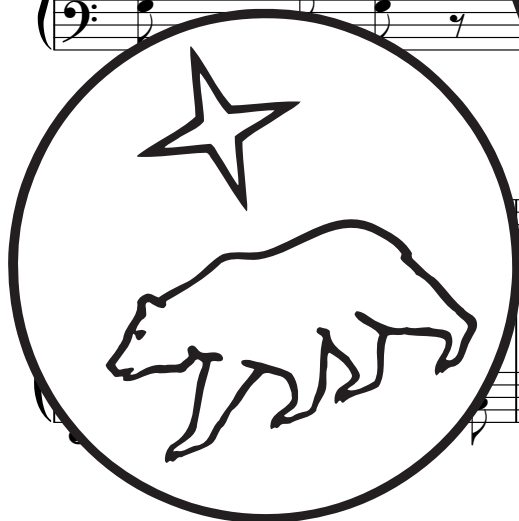
(1)

$\frac{2}{3} \left(\frac{1}{2} \right)$

26

m *cresc.*

cresc.



33

5 2 4/2 *sf* 2

cresc. *cresc.*

3 2

37

4/2 *sf* 3 4 2 4

f cresc. *ff* *p*

41

sf *p* *sf*

45

p *sf* *cresc.* *p*

49

cresc. *p* *f*

57

pp

60

f *p*

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81

cresc.

3

84

f *p*

(1 2)

cresc.

87

f

(4)

90

p *dim.*

1

93

8va

sf *f*

loco

Moderato

5 *p*

4 *p* *mf*

7

11 *p* *cresc.*

15 *sf* *dim.* *p* *cresc.* *f*

Bärenreiter
Leseprobe
Sample page



The image shows a page of musical notation for a piano piece. The page is numbered 116 in the top left corner. The tempo is marked 'Moderato'. The music is written for piano, with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), *sf* (sforzando), *dim.* (diminuendo), and *f* (forte). There are also fingerings indicated by numbers 1 through 5. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. In the lower-left area, there is a circular logo containing a stylized bear and a star.

19

diminuendo *pp* *ritard.*

23

a tempo *mf* *cresc.* *sf*

27

cresc. *sf* *dim.* *p* *a tempo*

34

dim.

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30

cresc.

2 1

cresc.

2 1

36

f

dim.

2 5 4 5 (5) 3 3 4

42

4

(2)

sf

5

48

f

p

sf

f

p

sf

4

54

sf

più f

p

dim.

1 3



Bärenreiter
Leseprobe
Sample page

120

60

pp

65

cresc.

70

dim.

do

cre - - - - - scen - - - - -

80

- do

f

cresc.

sf

Bärenreiter
Leseprobe
Sample page



85

sf

più f

dimi - - - nuen - - - - do

91

p

97



103

ped. *

ped. *

ped. *

ped. *

108

p

ped. *

ped. *

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25

p *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

29

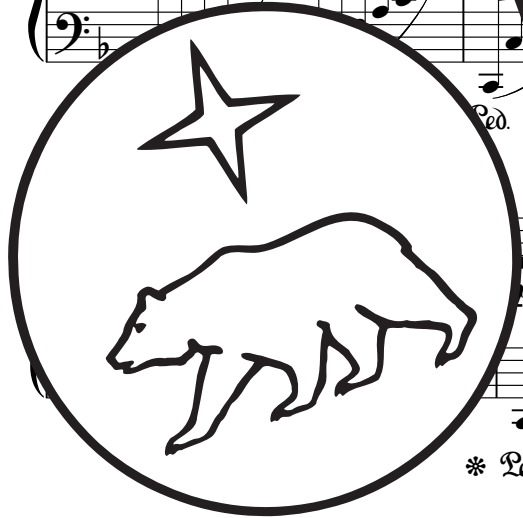
cresc. *f* *p* *cresc.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

33

cre - do al *f* *sf*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *



37

dim. *pp*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

41

dim. *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

45

pp

Ped. * *Ped.* *

Allegro agitato

2 *p*

3 4 5 3 5

3 41 54 3

5 *sf* *sf*

9

cre - - - - - scen - - - - - do

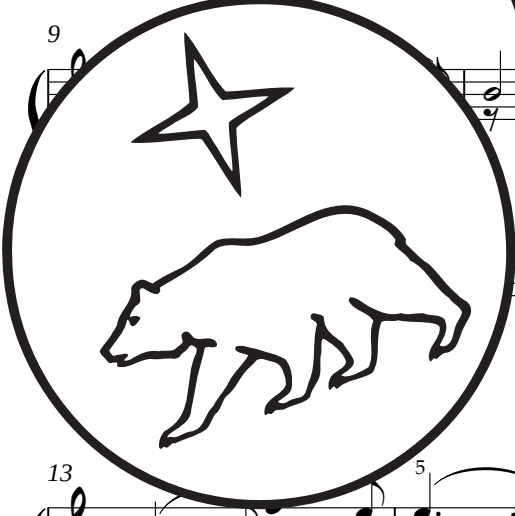
5 2 4 1

13 *sf* *f* *sf* *f*

3 2 4

18 *sf* *sf* *f* *sf* *p*

1 3 5 3 5 4 3 2 1 15



Bärenreiter
Leseprobe
Sample page

23

cre - - - - - scen -

27

- - - - do

f

31

sf *sf* *f*

36

ff *sf* *sf* *ff*

41

f *dim.* *mp*

ritard.

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13

5

p

(5)
4

(4)
3

(3)
4

2

4

15

1.

sf

5

cresc.

f

2.

sf

5

1

[*cresc.*]

f

5

16

2

sf

cresc.

5

1

2

1

sf

1

2

1

20

3

sf

f

2

4

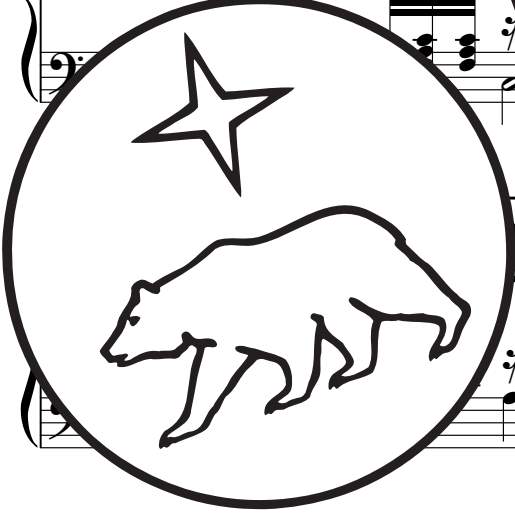
22

1

più f

sf

sf



Bärenprobe
Leseprobe
Sample page

24

sf *p*

26

sf

28

sf

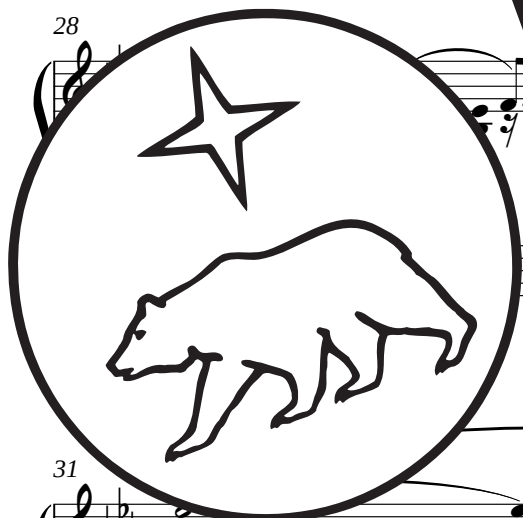
31

sf

33

sf

Bärenreiter
Leseprobe
Sample page



35

129

37 *sf* 3(5) 4 *sf* 5 *sf* 4 *sf* 5 *sf* 4 *sf* 5 *sf* *sf*

rit.

39



Leseprobe

42

5
2
1

ff

ff

45

sempre ff

(5 5 5 4)
4 4 4 5

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19

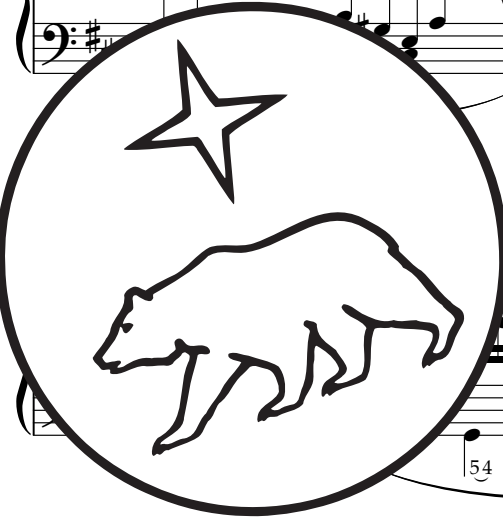
22

25

31

34

Bärenreiter
Leseprobe
Sample page



The image shows a sample page of a musical score for piano, featuring a large, diagonal watermark that reads "Bärenreiter Leseprobe Sample page". The score is written in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a treble and bass staff. The first system (measures 19-21) includes a piano (p) dynamic marking. The second system (measures 22-24) includes a forte (f) dynamic marking and a crescendo (cresc.) marking. The third system (measures 25-30) includes a crescendo (cresc.) marking, a forte (f) dynamic marking, and a decrescendo (dim.) marking. The fourth system (measures 31-33) includes a piano (p) dynamic marking. The fifth system (measures 34-36) includes a piano (p) dynamic marking. The score is marked with "Ped." (pedal) and "*" (accents) throughout. A circular logo featuring a stylized bear and a star is visible on the left side of the page.

Allegretto

5 *sf* *f* *sf* *ff* Ped.

3 *sf* *dim.* *p* *mf* *sf*

7 4(5) *p* *p* *cresc.*

11 *sf* *f* *p*

15

Bärenreiter
Leseprobe
Sample page

18

sf *p* *sf*

2 5

21

cresc. *sf* [*f*] *p*

25

f *dim.* *p* *sf* *sf*

33

sf [*sf*] *ff* *p* *p*

Ped. *

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26

3.

5

5

3.

5

4

5

5

cresc.

sf

(3 1 2)

31

sf

5

5

4

5

4

3

4

3

f

dim.

36

5

5

4

5

4

5

dim.

mp



41

cresc.

(1 2)

(1 2)

46

5

(5 4)

4

5

4

3

4

3

5

5

2

1

cresc.

sf

leggiero

p

51

cresc. *sf* *f* *p* *crescen* 2

55

do *f* *p* *Ped.* 2 3



60

p *dim.* *cresc.* *dim.* 5 4 5 4 5 4 5 4 5 4

70

pp stacc. 4 1 2 4 4 1

Ped. *

Sechs Lieder ohne Worte
Opus 102 (1868)

137

Andante, un poco agitato

1 *p* *cresc.*

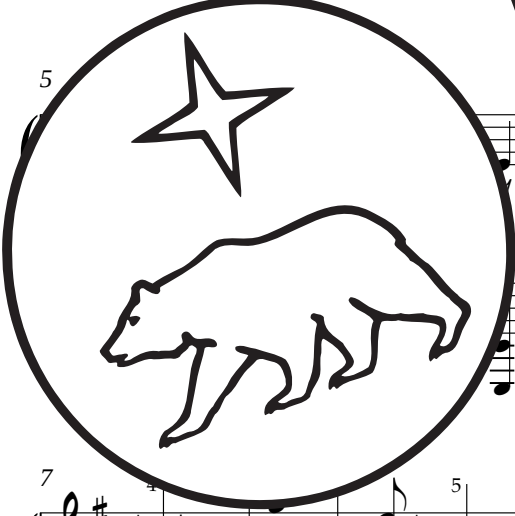
Red. *

3 4 3 5 5

5 *cresc.*

7 5 3 4

10 *sf* *sf* *p*



Bärenreiter
Leseprobe
Sample page

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29

4 4 5 5 3(4)

f

dim.

1 1 4 4 3

32

5 5 5

p

dim.

Red.

1 2 5 1 2 4

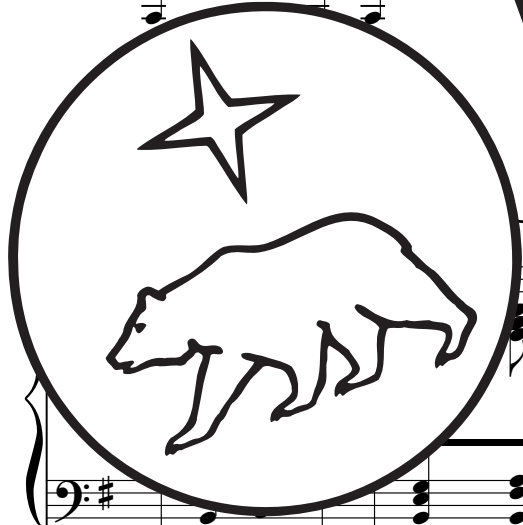
3 5 5 4 2 1

38

4 5 3 5

2

sempre Pedale



Bärenreiter
Leseprobe
Sample page

16

4 1

2 1

cresc.

3 2

5

19

5 4 3 1 2

3 4 1

3

f

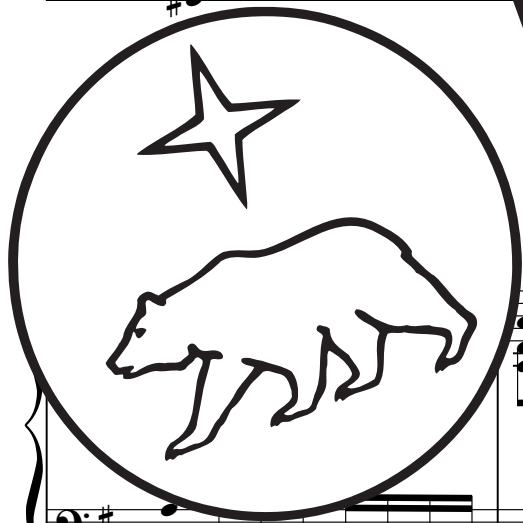
dim.

cresc.

1 2 1 2

1 1

3



26

5 5 5 4 5 4 5

3 3 5 2 3

f

dim.

2

4 2

3 2

2 1

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31

1 3 2 1

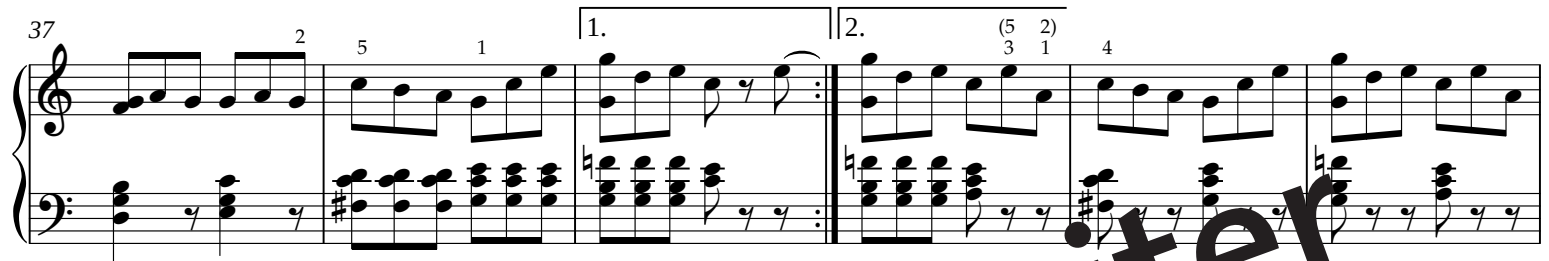
p



37

2 5 1

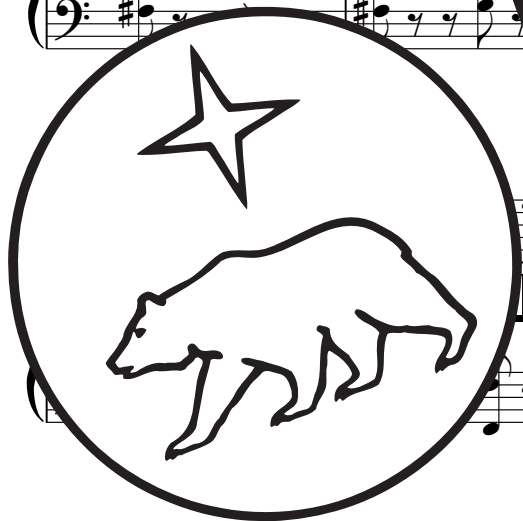
1. 2. (5 2) 3 1 4



42

4 2 1 3 2 4 1 3 2 4 1 4 1

sf *dim.*



5

2 (2)

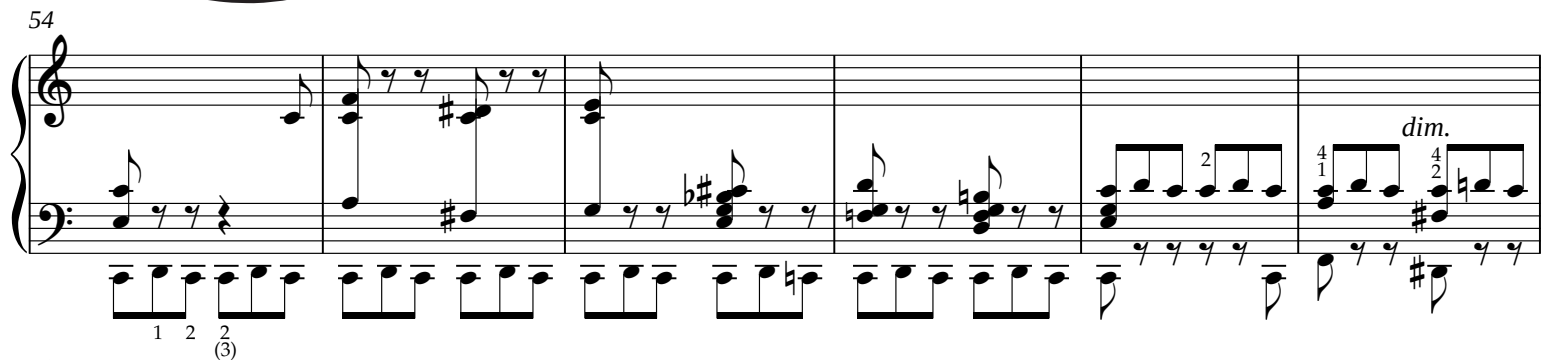
1 2



54

1 2 (3)

dim.

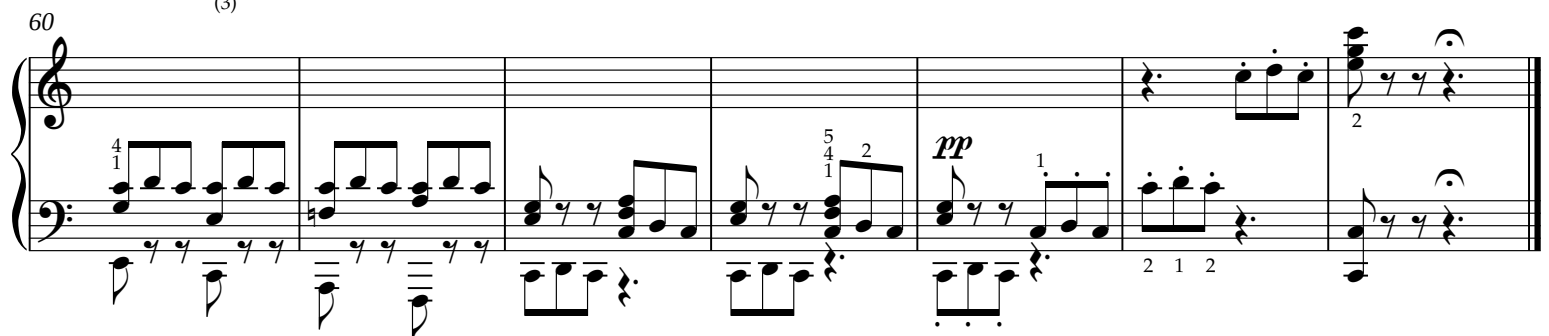


60

4 1 5 4 1 2

pp

1 2 1 2



Andante, un poco agitato

The musical score is for a piano piece, measures 1 through 12. It is written in a key with two flats (B-flat and E-flat) and common time (C). The tempo is marked "Andante, un poco agitato".

Measure 1: Treble clef has a whole rest. Bass clef has a half note G2, quarter notes A2, B2, and C3, all beamed together. Fingering: 2, 1, 2. Dynamics: *p*. Pedal: *Ped.*

Measure 2: Treble clef has a whole rest. Bass clef has a half note G2, quarter notes A2, B2, and C3, all beamed together. Fingering: 2, 1, 2. Dynamics: *p*. Pedal: ** Ped.*

Measure 3: Treble clef has a whole rest. Bass clef has a half note G2, quarter notes A2, B2, and C3, all beamed together. Fingering: 2, 1, 2. Dynamics: *p*. Pedal: ** simili*

Measure 4: Treble clef has a whole rest. Bass clef has a half note G2, quarter notes A2, B2, and C3, all beamed together. Fingering: 2, 1, 2. Dynamics: *p*. Pedal: ** simili*

Measure 5: Treble clef has a half note G3, quarter notes A3, B3, and C4, all beamed together. Fingering: 5, 4. Dynamics: *sf*. Pedal: ** Ped.*

Measure 6: Treble clef has a half note G3, quarter notes A3, B3, and C4, all beamed together. Fingering: 5, 4. Dynamics: *sf*. Pedal: ** Ped.*

Measure 7: Treble clef has a half note G3, quarter notes A3, B3, and C4, all beamed together. Fingering: 5, 4. Dynamics: *sf*. Pedal: ** Ped.*

Measure 8: Treble clef has a half note G3, quarter notes A3, B3, and C4, all beamed together. Fingering: 5, 4. Dynamics: *sf*. Pedal: ** Ped.*

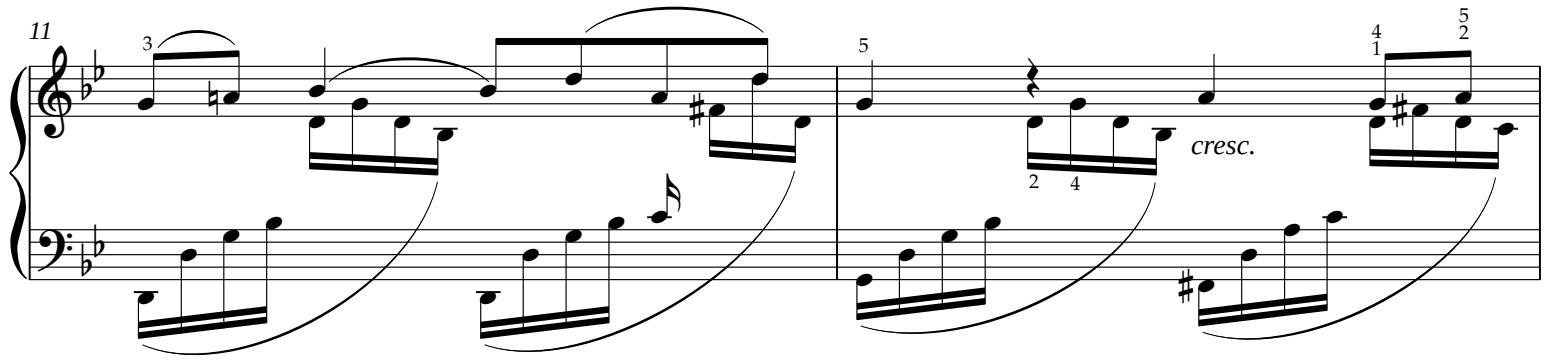
Measure 9: Treble clef has a half note G3, quarter notes A3, B3, and C4, all beamed together. Fingering: 5, 4. Dynamics: *sf*. Pedal: ** Ped.*

Measure 10: Treble clef has a half note G3, quarter notes A3, B3, and C4, all beamed together. Fingering: 5, 4. Dynamics: *sf*. Pedal: ** Ped.*

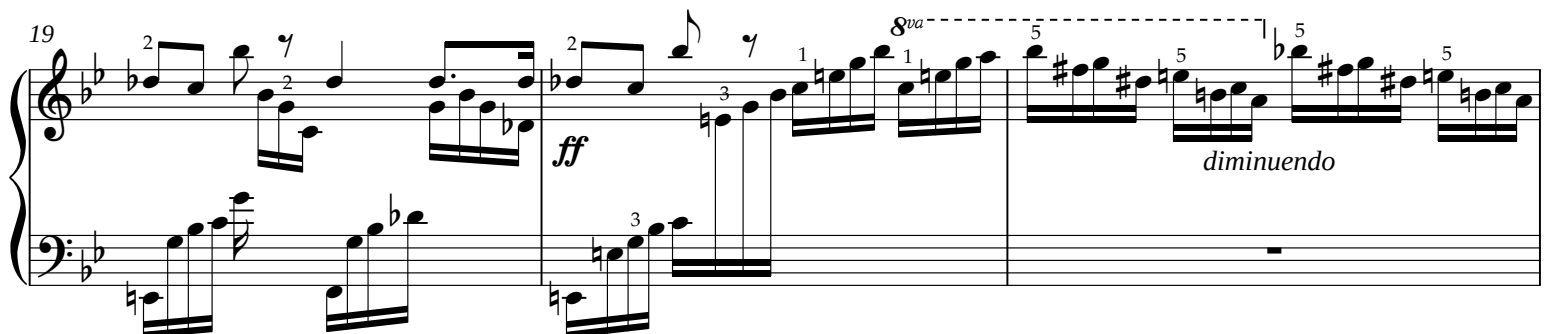
Measure 11: Treble clef has a half note G3, quarter notes A3, B3, and C4, all beamed together. Fingering: 5, 4. Dynamics: *sf*. Pedal: ** Ped.*

Measure 12: Treble clef has a half note G3, quarter notes A3, B3, and C4, all beamed together. Fingering: 5, 4. Dynamics: *sf*. Pedal: ** Ped.*

A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the score. A circular logo featuring a bear and a star is located on the left side of the page.



Bärenreiter
Leseprobe
Sample page



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Allegro vivace

5 *mf*

4

3

5

3 2

4 1 3 1 5 4 2

2

10

3

15

4 2 3 4 2 1 3 1 5 3 2 2

20

3 4 2

2 5

Bärenreiter
Leseprobe
Sample page



The image shows a page of musical notation for a piece titled 'Kinderstück' (Children's Piece), page 147. The tempo is marked 'Allegro vivace'. The music is in 2/4 time and the key signature has two sharps (F# and C#). The notation is for a piano, with a dynamic marking of *mf* (mezzo-forte). The score is divided into systems, with measures numbered 5, 10, 15, and 20. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid on the right side of the page. On the left side, there is a circular logo containing a stylized bear and a star.

25

4/2 4/2 3/4 4/2 5/3 4/2

30

p 4/2 4/2 4/2 4/2

35

4/2 4/2 4/2 4/2 4/2

40

4/2 4/2 4/2 4/2 4/2

45

4/2 4/2 4/2 4/2 4/2

50

54

cresc.

4

3

23

54

f

dim.

4

3

4

1

2

4

1

5

2

4

1

59

64

sf

p

cresc.

1

2

3

4

5

1

2

3

4

5

69

3

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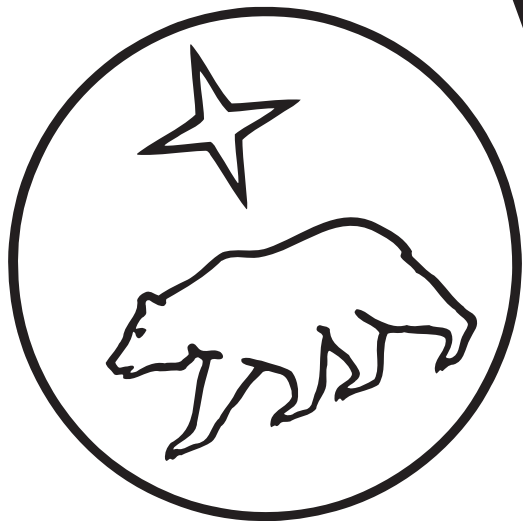
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Anhang I

Einzelne überlieferte Lieder ohne Worte

Appendix I

Individual Songs without Words



Bärenreiter
Leseprobe
Sample page

Espressivo & Allegro

1

4

7

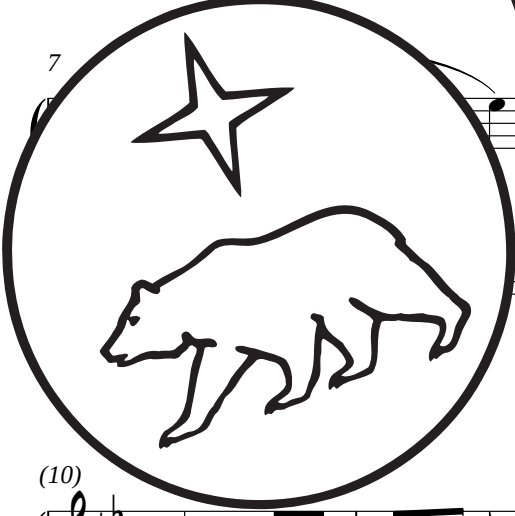
(10)

14

15

f *sf* *p* *cresc.* *dim.* *p* *con fuoco*

Bärenreiter
Leseprobe
Sample page



The image shows a page of musical notation for a piece titled 'Lied', dated 14. November 1828. The tempo and mood are 'Espressivo & Allegro'. The notation is in G major (one sharp) and common time (C). The piece is marked with various dynamics including *f* (forte), *sf* (sforzando), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). There are also performance instructions like *p con fuoco*. The notation includes fingerings, slurs, and a large circular logo on the left side featuring a bear and a star. A large diagonal watermark reads 'Bärenreiter Leseprobe Sample page'.

18

sf *f* *sf* *p*

23

sf *dim.*



Bärenreiter
Leseprobe
Sample page

28

Grave

f *ff* *p* *cresc.* *cresc. al*

accelerando

34

f *dim.* *p* *dim.* *pp*

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26

p 5 4

33 cre - - scen - - do

f *dim.* 5 4 5

40 dolce

46

sf

52

sf *cresc.* *f* *sf* *dolce* **Allegro con moto** 5(5) 1(2) 4(4) 2(1)

21 2 3 (2) 3

cre - - - scen - -

58

p *f*

- - do

62

cre - - - - - scen - - - do al *f*

3 5 4 5 2 4

66

p espressivo

1 2 3 4 5 2 1
(1 2 3 2 4 1 3)

70

dolce *p*

74

dim. *pp*

Pedale

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37

sf

5/1

43

mf

5/1

49

sf

5/4

f



61

sf

5/4

67

sf

2/2/2/2

160

73 *sf*

78

83

88

89 *ff*

94 *sf* *sf* *sf*

100

sf *p*

(2 2) (1 1 1)

5 3 2 1 2 1 2 1

106

cresc. *f*

5 4 5 4 5 4

112

f *sf* *sf* *sf*

4 (5) 2 (3) 4 2 1

1 2 5 1 3 5

118

sf

4 2 4 2 2 1 4 2

2 4 2 4

Red.

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12

5 3 5 4

f

3 2 4 2

f

p

16

f

p

Red.

20

4 5 1 5

(1 2)

Bärenreiter
Leseprobe
Sample page

24

(1 2) (2 1) (2 1)

28

1

32

32

1 2 1

3 2

(3 4 3)

36

1 2 1

1 3

1 3



39

1 3

1 3

1 3

42

4

2 1

1

Red.

45

2 1 4 3 5

1

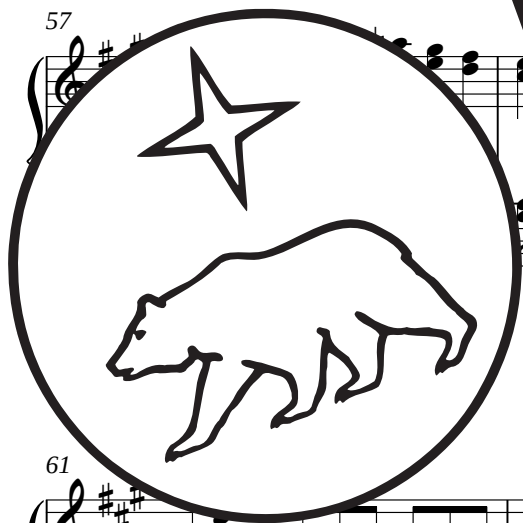
1

49

f *f* *p*

53

p *p* *p*



Bärenreiter
Leseprobe
Sample page

57

4 2 4 2

61

1 2

65

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26

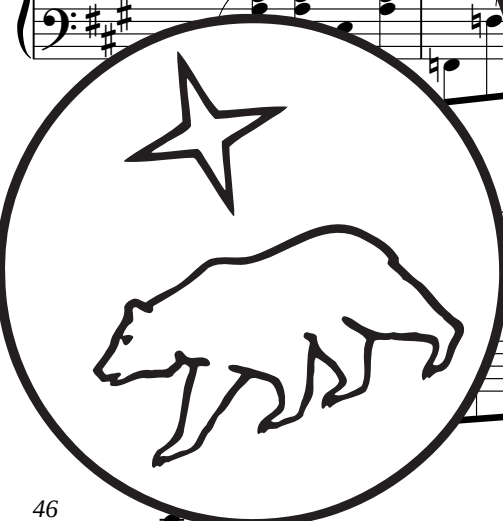
31

36

46

52

Bärenreiter
Leseprobe
Sample page



Ein Lied ohne Worte

ca. 1841
An Fräulein Doris Loewe

7 *p*

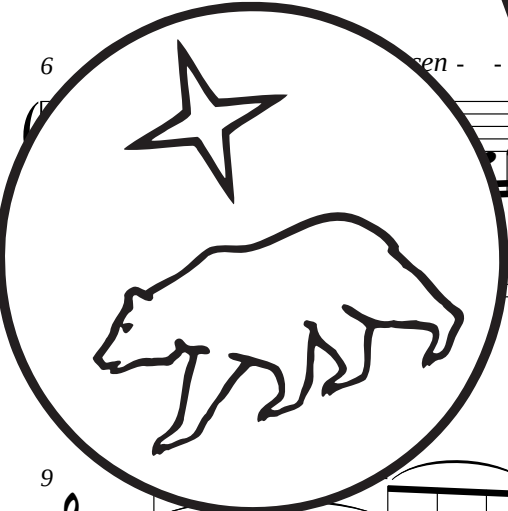
simile

3 5 (2) 4 5 3 2

6 *sen - - - do*

9 *p* *cre - - - scen - - - do*

12 *cresc.*



Bärenreiter
Leseprobe
Sample page

15

f

2 1 4 2

4

18

p

cresc.



21

sf

1 2 3 4 5

1 2 3 4 5

5

24

dim.

27

pp

mp

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16

19

22

28

31

Bärenreiter
Leseprobe
Sample page



4 1

5 3

4

(1 1)

2 5

2 1

3 1 2

34

Measures 34-36 of a piano piece. Measure 34 features a *cresc.* marking. Measure 35 includes a *f* marking. Measure 36 includes a *f* marking. The score is written for piano with treble and bass staves. Fingerings are indicated: 2 1 for measure 35 and 2 5 3 1 2 1 for measure 36.

37

Measures 37-39 of a piano piece. Measure 37 features a *dim.* marking. The score is written for piano with treble and bass staves. Fingerings are indicated: 5 3 1 for measure 37 and 2 for measure 39.

40

Measures 40-45 of a piano piece. Measure 40 features a *cresc.* marking. Measure 41 includes a *f* marking. Measure 42 includes a *f* marking. The score is written for piano with treble and bass staves. Fingerings are indicated: 5 3 1 for measure 40, 2 for measure 41, and 3 for measure 42. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the page. A circular logo featuring a bear and a star is also present.

46

Measures 46-48 of a piano piece. Measure 46 features a *sempre f* marking. Measure 47 includes a *f* marking. Measure 48 includes a *f* marking. The score is written for piano with treble and bass staves. Fingerings are indicated: 5 2 for measure 46, 5 3 1 for measure 47, and 5 1 for measure 48. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the page. A circular logo featuring a bear and a star is also present.

49

Measures 49-51 of a piano piece. Measure 49 includes a *f* marking. Measure 50 includes a *f* marking. Measure 51 includes a *f* marking. The score is written for piano with treble and bass staves. Fingerings are indicated: 1 for measure 49 and 2 5 for measure 50. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the page. A circular logo featuring a bear and a star is also present.

52 *cresc.*

55 *ff*

58

64 *dim.*

67

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85

p

1

88

cresc.

1

1 3 2 3 2 1

91

cresc.

(2)

1 2 3 2 1

94

p

1

97

cresc.

sf

1

100

100

103

103



106

106

112

112

115

(2 1)

3

118

121

dim.

cresc.

1 2

1 2

127

ff

dim.

1 4

130

p

pp

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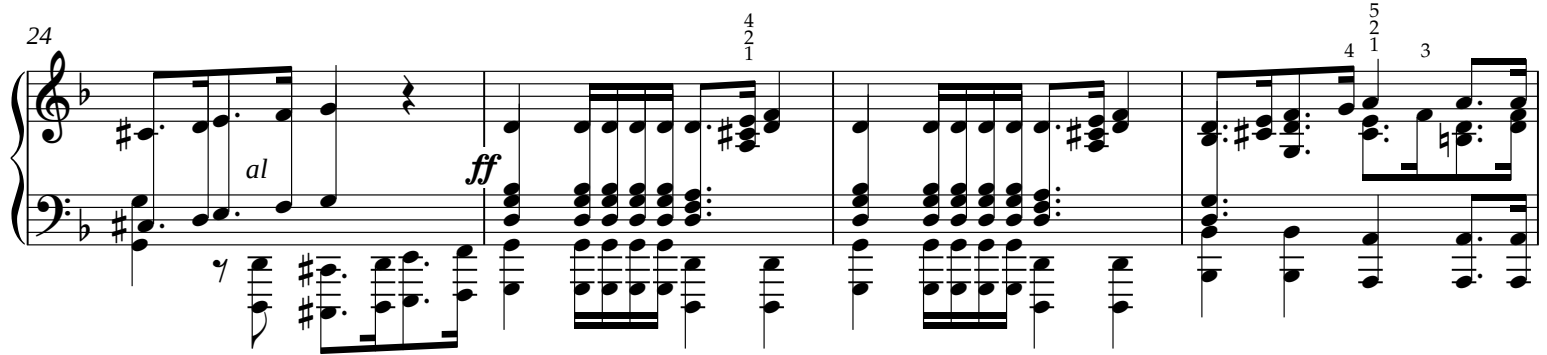
24

al *ff*

4
2
1

5
2
1

4 3



28

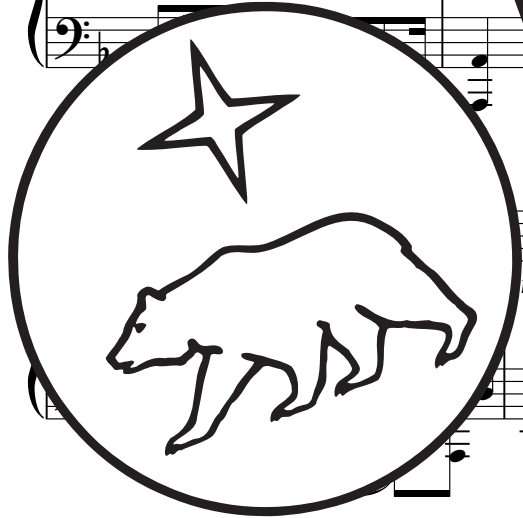
sf *ff* *sf* *sf*



32

poco a poco dimi - - - nu - - - en - - do

dimi - -

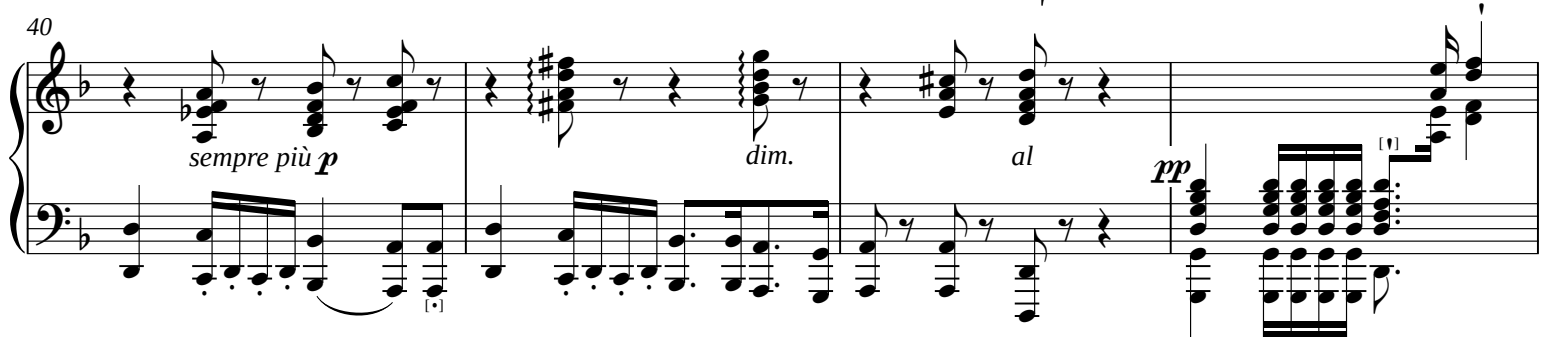


n - - - do *il* *p*



40

sempre più p *dim.* *al* *pp*



44

perdendosi



Con moto

10

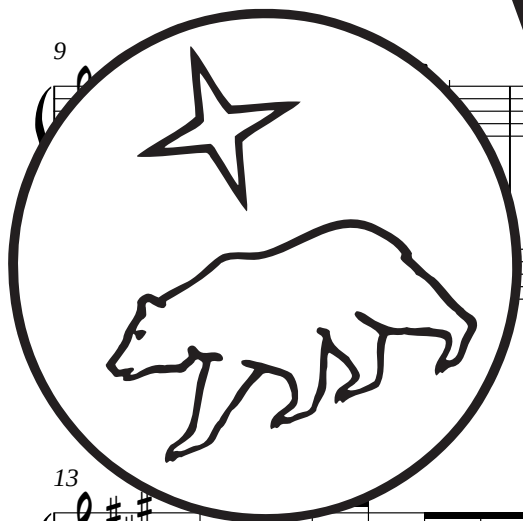
f *sf* *f* *ff* *p*

Ped. *

cantabile

5

mf *sf*



Bärenreiter
Leseprobe
Sample page

13

pp *cresc.* *sf*

16

f *p*

*) Erstausgabe / First edition

19

cresc. *sf* *cresc.* *sf* *sf*

22

cresc. *sf* *f* *p*

25

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

(3 2 3 1 2 1)
4 5 4 2 3

p *f* *dim.* *p* *f*

33

sf *ff* *p*

Ped. *

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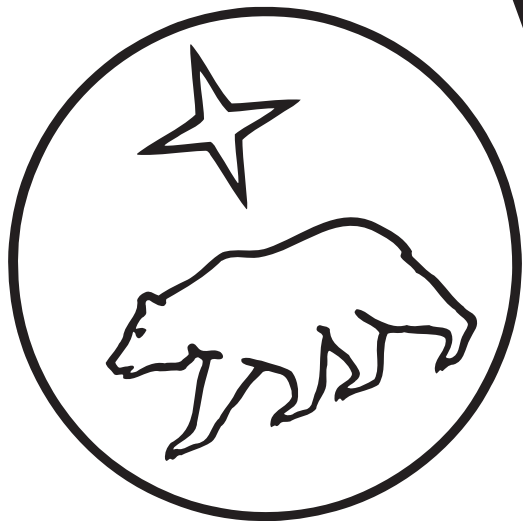


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Anhang II

Appendix II



Bärenreiter
Leseprobe
Sample page

Fragment, ergänzt von / completed by R. Larry Todd

Allegro molto

The musical score is for a piece titled 'Lied' by R. Larry Todd. It is in 2/4 time and the key of B-flat major. The tempo is marked 'Allegro molto'. The score is divided into systems, with measures 1, 5, 9, 17, and 21 indicated. The piano part is in the left hand, and the violin part is in the right hand. The score includes dynamic markings such as *cresc.*, *f*, *p*, *sf*, and *p*. A large circular logo with a bear and a star is overlaid on the score. The text 'Bärenreiter Leseprobe Sample page' is also overlaid on the score.

^{*)} Erstausgabe / First edition

25

cresc.

30

sf

34

dim.

**)*

42

mp

46

*) Hier endet Mendelssohns Fragment. / Mendelssohn's fragment ends here.

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74

p

78

cresc.

82

f

91

96

cresc.

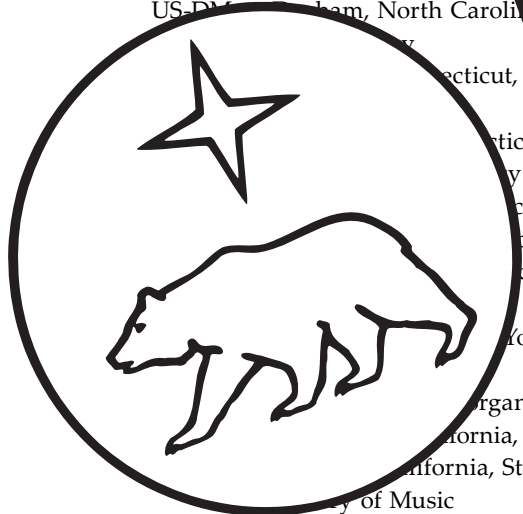
f

p

CRITICAL REPORT

LIBRARY SIGLA

A-Wn	Vienna, Österreichische Nationalbibliothek, Musiksammlung
AUS-Msl	Melbourne, State Library of Victoria
CH-Bps	Basel, Paul Sacher Stiftung
D-B	Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn Archiv
D-DS	Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
D-Dl	Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, Musikabteilung
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S-Smf	Stockholm, Stiftelsen för Musikforskning, Franjande
US-Cn	Chicago, Newberry Library
US-DM	Durham, North Carolina, Duke University Rare
US-ET	Easton, Connecticut, Trinity College, Winsor
US-Hy	Hartford, Connecticut, Yale University, Irving S.
US-Is	Isaac Newton School, Anna Achsion Wal-
US-NY	New York Public Library, Astor Lenox
US-Or	Organ Library and Museum
US-Pa	Pasadena, California, Henry E. Huntington Library
US-St	Stanford, California, Stanford University, Memorial
US-Wc	Washington, D. C., Library of Congress



BIBLIOGRAPHICAL ABBREVIATIONS

CITROÚ:	Citron, Marcia, coll., ed. and trans.: <i>The Letters of Fanny Hensel to Felix Mendelssohn</i> (New York: Pendragon Press, 1987)
EIVERS:	Elvers, Rudolf, ed.: <i>Felix Mendelssohn Bartholdy, Briefe an deutsche Verleger</i> (Berlin: de Gruyter, 1968)
HEÚSEI:	Hensel, Sebastian, ed.: <i>Die Familie Mendelssohn 1729 bis 1847</i> , 2 Bde. (Berlin: Reimer, 151911)
HIIER:	Hiller, Ferdinand: <i>Felix Mendelssohn Bartholdy: Briefe und Erinnerungen</i> (Cologne: Du Mont-Schauberg, 1874)
JOST 1988:	Jost, Christa: <i>Mendelssohns Lieder ohne Worte</i> (Tutzing: Schneider, 1988)

KJ r ú:	Kahn, Johannes: "Ein unbekanntes 'Lied ohne Worte' von Felix Mendelssohn," in <i>Die Musik</i> 16, Heft 11 (August 1923), pp. 824–6
KI EIÚ 199:	"... dieses allerliebste Buch': Fanny Hensels Noten-Album," in <i>Mendelssohn Studien</i> 8 (1993), pp. 141–57
KLEIÚ 200:	<i>Felix Mendelssohn Bartholdy: Autographe und Abschriften</i> , Katalog bearbeitet von Hans Günter Klein (Staatsbibliothek zu Berlin, Kataloge der Musikabteilung, Reihe 1: Handschriften, Bd. 5), Munich: Henle, 2003
MEÚ EI SSOR Ú 1869:	Mendelssohn Bartholdy, Paul, ed.: <i>Reisebriefe von Felix Mendelssohn Bartholdy aus den Jahren 1830 bis 1832</i> (Leipzig: Hermann Mendelssohn, 1869)
MEÚ EI SSOR Ú 1981:	Felix Mendelssohn Bartholdy, <i>Lieder ohne Worte</i> , ed. Rudolf Elvers, (Munich: Henle, 1981)
MEÚ EI SSOR Ú 2001:	Felix Mendelssohn Bartholdy, <i>Lieder ohne Worte</i> , ed. Christa Jost, (Vienna: Wiener Urtext Edition, 2001)
MOSCI EI ES 187:	Moscheles, Franz: <i>Recent Music and Musicians: As described in the Diaries and Correspondence</i> , ed. by his wife Adeline from the original German by L. D. Cole (New York: Da Capo Press, 1970), [M. Moscheles, Charlotte, ed.: <i>Aus Moscheles' Leben: Briefe und Tagebüchern</i> , Leipzig: Duncker & Humblot, 1873]
MOSCI EI ES 1878:	Moscheles, Felix, ed. and trans.: <i>Letters of Felix Mendelssohn to Franz and Charlotte Moscheles</i> (Boston: T. W. Higginson, 1878; rep. New York: Blom, 1971)
SCHEÚER:	Schneider, Max F., ed.: <i>Felix Mendelssohn Bartholdy: Dokument in Wort und Bild</i> (Basel: Amerbach-Verlag, 1947)
SCRIBING:	Schubring, Julius, ed.: <i>Briefwechsel zwischen Felix Mendelssohn Bartholdy und Julius Schubring, zugleich ein Beitrag zur Geschichte und Theorie des Oratoriums</i> (Leipzig: Duncker & Humblot, 1892)
SEEBJ SS:	Seebass, Tilman: <i>Musikhandschriften in Basel, Aus verschiedenen Sammlungen</i> , Katalog der Ausstellung im Kunstmuseum Basel vom 31. Mai bis 13. Juli 1975 (Basel: Basler Berichthaus, 1975)
SUTERMEISTER:	Sutermeister, Peter: <i>Felix Mendelssohn Bartholdy: Lebensbild mit Vorgeschichte, Reisebriefe von 1830–31 aus Deutschland, Italien und der Schweiz</i> (Zurich: Ex Libris-Verlag, 1949)
TEMPERLEY:	Temperley, Nicholas, ed.: <i>The London Pianoforte School 1766–1860</i> , vol. 15: Works for Pianoforte Solo by Continental Composers in London. Ries, Moscheles and Contemporaries from 1810 to 1850 (New York, London: Garland Publishing, 1985)
TO 1979:	Todd, R. Larry: <i>The Instrumental Music of Felix Mendelssohn Bartholdy: Selected Studies Based on Primary Sources</i> (Ph. D. diss., Yale University, 1979)
TO 2005:	Todd, R. Larry: <i>Mendelssohn: A Life in Music</i> (New York: Oxford University Press, 2005) [<i>Felix Mendelssohn Bartholdy: Sein Leben, seine Musik</i> (Stuttgart: Carus/Reclam, 2008)]
WJ R JOÚES:	Peter Ward Jones, ed. and trans.: <i>The Mendels-</i>

sohns on Honeymoon: The Diary of Felix and Cécile Mendelssohn Bartholdy together with Letters to their Families (Oxford: Clarendon Press, 1997)

WEHNER 1997: Wehner, Ralf: "... ich zeigte Mendelssohns Albumblatt vor und Alles war gut." Zur Bedeutung der Stammbucheintragungen und Albumblätter von Felix Mendelssohn Bartholdy," in Christian Martin Schmidt, ed.: *Felix Mendelssohn Bartholdy: Kongreß-Bericht Berlin 1994* (Wiesbaden: Breitkopf & Härtel, 1997), pp. 37–63

Method of citation for entries: Measure, Beat in measure, Voice or System (u=upper), entry

SECHS LIEBER ODER WÖRTE OP. 19B

SOURCES

Manuscripts

No. 4 Autograph manuscript of early version titled *Song* with the tempo *Andante con moto*; dated "London Sept. 14th / 1829.", written for Sophia Louisa Dacre. US-NYpm, Heinemann MS 144C. First edition: Mendelssohn 2001, p. 20.

No. 6a Sketch of the one- and two-stave forms, shortly before the further Todd 1979, p. 248. Mendelssohn c. 47, fols. 28–31.

No. 6b Fair copy of the one-staff version, with the tempo *Andante*. 16 Oct. 1830, for John Bartholdy 18, version, titled "Lied aus a moll für Beckchen." Dated at the end of the manuscript is the collection of Vleeschman.

No. 6c Fair copy of the one-staff version, titled "Lied aus a moll für Beckchen." Dated at the end of the manuscript is the collection of Vleeschman.

[No. 1] According to Ferdinand Hiller, composed during Mendelssohn's Swiss sojourn of 1831, which would place the Lied between August and early September 1831. Hiller, p. 17.

[Nos. 3, 5] Probably finished during the composer's second London sojourn between June 1 and 15, 1832. On June 1 Mendelssohn referred to the "ewigen Clavierlieder" that were not yet ready (Mendelssohn 1869, p. 366); then, on June 15, he announced

to Simrock the completion of some longer, more extended ("längere, ausgedehntere") pieces for inclusion in the set (Elvers, p. 179). Nos. 3 and 5, with 100 and 86 bars, respectively, would fit this description.

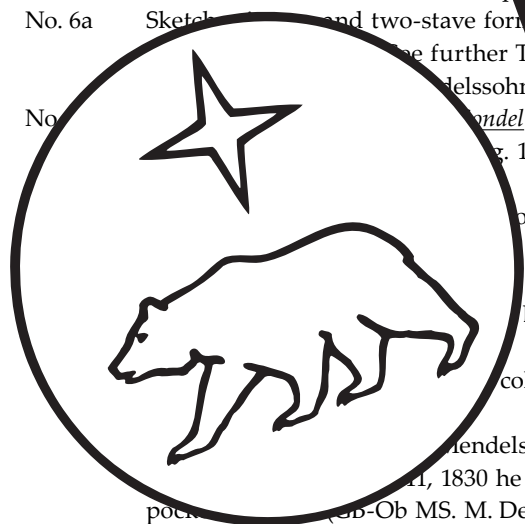
Nos. 1–6 S Autograph Stichvorlage of Nos. 1–6 for the first English edition. Title page in the composer's hand, "Melodies / for the Pianoforte (alone) / composed / by Felix Mendelssohn Bartholdy / London, published (for the author) by Novello 67 Frith Street, Soho. / Bonn by N. Simrock, Paris by Maurice Schlesinger", in the upper left corner, "Mendelssohns M.S. / zur Publikation / I. Moscheles."; in the upper right corner the date (possibly in Moscheles' hand) "20 (10th) cancelled July 1832". The original title, corrected on the title page, was "Six Songs for the Pianoforte alone" (see Moscheles 1873, p. 178). Of the six copies, most are fair copies. Nos. 3 and 5 contain several corrections, including in No. 3 six cancelled bars, supporting the hypothesis that, having recently composed these two pieces, Mendelssohn continued to revise them as he prepared the Stichvorlage. Before leaving London on June 22, he gave the manuscript to Moscheles, who had 10 copies engraved, which he passed on to Novello on August 2, 1832 (see Novello's letter of November 27, 1840 to Mendelssohn, GB-Ob. 10. M. Deneke Mendelssohn d. 38, No. 147). US-SM, HM 101.

First English Edition, title page: "Original/ MELODIES, / for the / Piano-Forte. / COMPOSED / By / FELIX MENDELSSOHN BARTHOLDY. / Ent. Sta. Hall. / Pr. 4 / – / London. / Published (for the Author,) by T. A. Novello, / 67 Frith Str.^t, Soho Sq.^e / Bonn, by N. Simrock. – Paris, by M. Schlesinger." No plate number. Released by August 20, 1832. D-B, N. Mus. 6688

A second copy, with the title page signed "IM for MB" ["Ignaz Moscheles for Mendelssohn Bartholdy"] is in GB-Lbl h. 570.(19); for a facsimile, see Temperley, pp. 269–85.

F French First Edition, title page: "6 / Romances sans Paroles / Composées pour le / PIANO FORTE / PAR / Felix Mendelssohn Bartholdy / Œuvre 19 [19 is handwritten] Prix: 7f 50.^c / Propriété des Editeurs. / à Paris chez Maurice Schlesinger; M.^d de Musique. Editeur des Œuvres de Mozart, Rossini, Hummel &c. Rue Richelieu. No. 97. / Bonn, chez Simrock. / Londres, chez A. Novello." Plate number M.S. 1257. F-Pn, Vm¹² 20013

Released by November 10, 1832; in a letter of that date to Simrock, Mendelssohn writes: "Da es in Ihrem Catalog gar nicht steht und Ihr Name doch sowohl auf der Englischen als Französischen Aus-



Hierbei handelt es sich um eine Leseprobe.
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No. 6

Title: *In a Gondola* in E; *Barcarolle* in E; *On a Gondola* in S.

- 1 1, no *p* in F.
- 3 2–3, 5–6, bass, slurs in F.
- 3–6 2–3, 5–6, bass, no slurs in G, E.
- 4–6 2–3, 5–6, bass, no slurs in F.
- 7–21 1, 4, bass, no stacc. in G, F, E; stacc. in S.
- 18 5, bass, ♯ (instead of 2) in F.
- 19 1, *u*, *a'* instead of *c''* in F.
- 23 4, bass, no stacc. in F.
- 27 1, *u*, no stacc. in G, E, F, stacc. in S.
- 34 4, bass, no stacc. in G, F, E; *mf* on 5 instead of 6 in G, E.
- 35 *u*, slur on 1–6 only in G, F.
- 38 1, *pp* in G (instead of 39).
- 40 2–3, 5–6, bass, no slur in G, E.
- 41, 42 2–3, 5–6, bass, no slurs in G, E.
- 44, 46 4–6, decresc. hairpins instead of accents on 4 in F.

SECHS LIE DER OHNE WORTE

SOURCES

Manuscript

- No. 2 Autograph draft, presumably the first, with the tempo marking *All.o molto*, dated June 30, 1833, see Jost 1980, p. 153.
- No. 3 Autograph draft, with the tempo marking *All.o molto*, dated June 30, 1833, see Jost 1980, p. 153.
- No. 4 Autograph draft titled *Lied*, with the tempo marking *Agitato*, dated "Düsseldorf d. 30 Januar 34". D-B, Mus. ms. autogr. F. Mendelssohn Bartholdy 28, pp. 151–2.
- [No. 6] Conceived on March 14, 1835, for the album of Henriette Voigt, as revealed in the composer's letter of March 15 to her: "... aber nun liegt noch das weiße Stammbuchblatt vor mir, guckt mich an, und droht! Gestern abend habe ich ein kleines Stück aus fis moll auf dem Klaviere gespielt, das will ich drauf schreiben, wenn ichs aber austreichen muß, so halten Sie es mir zu gute, und wenns nichts

taugt ebenfalls, denn die ersten Takte gefallen mir alle meine Stücke sehr und ich wollte Ihnen gern etwas ganz Neues, Unaufgeschriebenes schicken." *Acht Briefe und ein Facsimile von Felix Mendelssohn Bartholdy*, Leipzig, 1871, p. 17f. See also Jost 1988, pp. 58–9.

Nos. 1–6 S Autograph Stichvorlage of Nos. 1–6 for the first German edition. On the title page: "Sechs / Lieder ohne Worte / (zweites Heft) / Componirt / und Fräulein Elise von Woringen zugeeignet / von / Felix Mendelssohn Bartholdy / op. 30 / Paris bei Schlesinger. London bei N. Mori". Fair copy, with one substantial revision affecting bars 60ff. of No. 4. In addition Mendelssohn altered the tempo marking of No. 5 from *All.o molto* to *All.o molto* and finally *Andante grazioso*, the original tempo marking of No. 6 was *Andante tranquillo*. In Düsseldorf Mendelssohn sent the manuscript to Simrock on March 28, 1835; the composer probably prepared it between March 14, when he played an early version of No. 6 at the piano, and March 28. US-NYpm, R. O. Lehman Deposit without shelfmark.

For a full facsimile of the Stichvorlage, see Schneider.

First Editions

German First Edition and Reissue (First Edition), title page: "Sechs / Lieder ohne Worte / für's / PIANO FORTE / Componirt / und Fräulein Elise von Woringen / zugeeignet / von / Felix Mendelssohn Bartholdy. / Op. 30. Preis 3 Francs. / 2.^{tes} Heft. / Eigentum der Verleger. / Eingetragen in das Archiv der vereinigten Musikverleger. / Bei N. SIMROCK in Bonn. / Paris bei Schlesinger. London bei N. Mori." Plate number 3204. D-B, N. Mus. 5104

Proofs of the first German edition were corrected by Mendelssohn and returned to Simrock on April 10, when the composer informed the publisher that Schlesinger intended to release the French edition on May 1 instead of May 15 (Elvers, p. 192). Because of late changes incorporated into No. 4, Mendelssohn requested that an entire page be re-engraved, necessitating the release of a second printing of the first edition. Its title page reads: "Sechs / LIEDER OHNE WORTE / für's / Pianoforte / componirt und / Fräulein Elise von Woringen / zugeeignet von / FELIX MENDELSSOHN BARTHOLDY. / Op. 30. Preis 3 Fr.s / 2.^{tes} Heft. / Eigentum der Verleger. / Eingetragen in das Archiv der vereinigten Musikverleger. / Bei N. Simrock in Bonn. / London bei J. A. Novello." Plate number 3204. D-B, N. Mus. 5105

English First Edition, title page: "SIX ROMANCES, / for the / Piano Forte, / Composed by / F. MENDELSSOHN BARTHOLDY. / Op. 30. Price 3s. / 2.nd Part. / Property of the Publisher. / Entered in the Library of the United Music Publishers. / At N. Simrock in Bonn. / London at J. A. Novello." Plate number 3204. D-B, N. Mus. 5105

D-B, N. Mus. 6664

F French First Edition, title page: "SECOND RECUEIL / DE / Romances / sans Paroles / *composées* / pour le Piano Forte / *Par* / F. Mendelssohn Bartholdy, / Op: 30. Pr: 7. ^f 50 ¢ / PARIS, chez MAURICE SCHLESINGER. R. Richelieu 97 – / Bonn, chez Simro[c]k – Londres, chez Mori et Lavenu – / Propriété des Editeurs –". Plate number M. S. 1853. Released May 1, 1835.
F-Pn, A.c.p. 4069

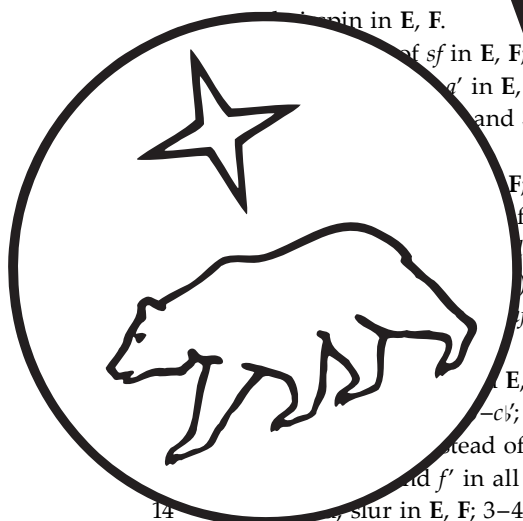
Main Sources: G, S

ENTRIES

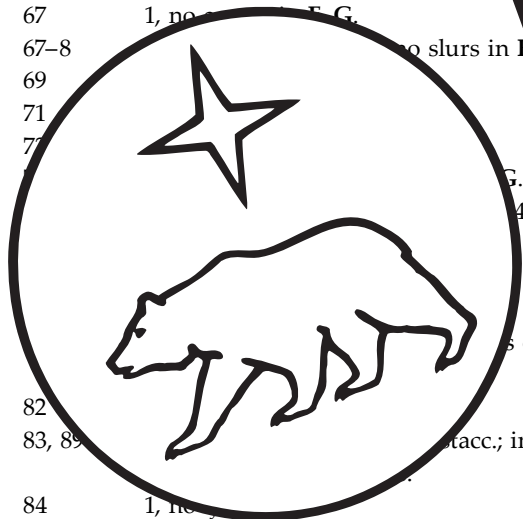
No. 1

- 1, no *p* in E.
4, u, no slurs in E, F; 3, *sf* in E, F; 3-4, no *cresc.*
hairpin in E, F.
of *sf* in E, F; 1-2, u, no slur in E, F; 3-
g' in E, F.
and 3-4 slurs in E, F.
E; 3, u, no *e'* in G, F.
from *d-g'*, no slur on tenor
lo in E (instead of 2); 4, *tra*
. *f* in E, F; 4, tenor, no slur
in E, F.
-*c'*; 2, u, no accent, no slur in E,
instead of portato in E, F; slur lacking
and *f'* in all sources.
4, u, slur in E, F; 3-4, u, no slur in E, F; 4, *d'* and
c' instead of *e'* and *f'* in E, F.
15 1-2, u, slur in soprano in E, F; 2, no accent in E, F;
4, soprano and alto stacc. instead of portato in E, F.
16 1-2, u, soprano, slur in E, F; 3-4, no slurs in E, F.
17, 18 3, u, no *sf* in E, F; accent in F; 3-4, no slur in E, F.
19 1, *p* above *e'* in G; Ped. on 1-2, 3-4 in E, F.
20 1-2, Ped. in E, F; 3, no *sf* in E; 4, no *cresc.* in E, F.
21 1, *cresc.* in E, F.
22 3-4, decresc. hairpin from *e''-c'* in F.
22-3 2, one slur from *d''* to m. 23, 4, *e'* in E, F.
23 4, no Ped. release in G.
24 3-4, no slur in E, F.
25 1, bass, A-A' in G; 3, no *f* in E, G.
26 4, no slur in E, F.
27 4, Ped. release missing in G.
28 3-4, u, no slur in F; no *dim.* in E, F.
29 1-2, u, slur in E, F.

- 30 (1.) 1, no *p* in E, F; 1–3, slur from *a*–*g* missing in F, G.
30 (2.) 1–4, bass, no slur in E; in F slur from 3 (*c'*) to m. 31, 1 (*g*); treble slur from *f'*–*e'* in E, F.
31 1–4, no slurs in E; 2–4, slur from *e'*–*g'* in F.
32 2, no *dim.* in G; 4, slur from *a''*–m. 33, 1, *e'* in E, F.
33 1–3, *u*, slur from *e'*–*d'* in E, F; 4, no slur in G; 4, slur from *b* to 34, 4 (*e'*) in E; 4, slur from *b* to 34, 2 (*a'*) in F.
34 1–2, *cresc.* in E (instead of 3); 1–2, *u*, slur in G; 3–4, no slur in G.
35 1, no accent in E, F; 1–4, no slurs in E, F; 4, portato in E, F (in F with slur extending to m. 36, 1).
35–6 *a'* ♪ (m. 35) tied to *a'* ♪ (m. 36, 2) in E; in F tie but no ♪.
36 2, *dim.* in E, no *p* in E, F.
37 1, *p* in E, F; no accent in E, F.
38 1, no *sf* in E, F; 1–4, *sf* in G.
39 1, no *sf* in E, F; 1–4, *sf* in G.
40 1, no *sf* in E, F; 4, *F*–*f* in E, F; 5–6, *u*, no stacc. in G, F.
42 no slur from *b'* in E; 4–6, slur from *e'*–*f'* in E.
43 1–2, bass, slur in G.
44–5 bass, no arpeggiation signs in F.
46 1–4, *u*, no slur in G1; 1–6, *cresc.* hairpin in F.
46–7 bass, no tie in E, F.
47 1, no *sf* in E, F; 1–4, *sf* in G.
48 1, no *sf* in E, F; 1–4, *sf* in G.
49 1, no *sf* in E, F; 1–4, *sf* in G.
50 1, no *sf* in E, F; 1–4, *sf* in G.
51 1, no *sf* in E, F; 1–4, *sf* in G.
52 1, no *sf* in E, F; 1–4, *sf* in G.
53 1, no *sf* in E, F; 1–4, *sf* in G.
54 1, no *sf* in E, F; 1–4, *sf* in G.
55 1, no *sf* in E, F; 1–4, *sf* in G.
56 1, no *sf* in E, F; 1–4, *sf* in G.
57 1, no *sf* in E, F; 1–4, *sf* in G.
58 1, no *sf* in E, F; 1–4, *sf* in G.
59 1, no *sf* in E, F; 1–4, *sf* in G.
60 1, no *sf* in E, F; 1–4, *sf* in G.
61 1, no *sf* in E, F; 1–4, *sf* in G.
62 1, no *sf* in E, F; 1–4, *sf* in G.
63 1, no *sf* in E, F; 1–4, *sf* in G.
64 1, no *sf* in E, F; 1–4, *sf* in G.
65 1, no *sf* in E, F; 1–4, *sf* in G.
66 1, no *sf* in E, F; 1–4, *sf* in G.
67 1, no *sf* in E, F; 1–4, *sf* in G.
68 1, no *sf* in E, F; 1–4, *sf* in G.
69 1, no *sf* in E, F; 1–4, *sf* in G.
70 1, no *sf* in E, F; 1–4, *sf* in G.
71 1, no *sf* in E, F; 1–4, *sf* in G.
72 1, no *sf* in E, F; 1–4, *sf* in G.
73 1, no *sf* in E, F; 1–4, *sf* in G.
74 1, no *sf* in E, F; 1–4, *sf* in G.
75 1, no *sf* in E, F; 1–4, *sf* in G.
76 1, no *sf* in E, F; 1–4, *sf* in G.
77 1, no *sf* in E, F; 1–4, *sf* in G.
78 1, no *sf* in E, F; 1–4, *sf* in G.
79 1, no *sf* in E, F; 1–4, *sf* in G.
80 1, no *sf* in E, F; 1–4, *sf* in G.
81 1, no *sf* in E, F; 1–4, *sf* in G.
82 1, no *sf* in E, F; 1–4, *sf* in G.
83 1, no *sf* in E, F; 1–4, *sf* in G.
84 1, no *sf* in E, F; 1–4, *sf* in G.
85 1, no *sf* in E, F; 1–4, *sf* in G.
86 1, no *sf* in E, F; 1–4, *sf* in G.
87 1, no *sf* in E, F; 1–4, *sf* in G.
88 1, no *sf* in E, F; 1–4, *sf* in G.
89 1, no *sf* in E, F; 1–4, *sf* in G.
90 1, no *sf* in E, F; 1–4, *sf* in G.
91 1, no *sf* in E, F; 1–4, *sf* in G.
92 1, no *sf* in E, F; 1–4, *sf* in G.
93 1, no *sf* in E, F; 1–4, *sf* in G.
94 1, no *sf* in E, F; 1–4, *sf* in G.
95 1, no *sf* in E, F; 1–4, *sf* in G.
96 1, no *sf* in E, F; 1–4, *sf* in G.
97 1, no *sf* in E, F; 1–4, *sf* in G.
98 1, no *sf* in E, F; 1–4, *sf* in G.
99 1, no *sf* in E, F; 1–4, *sf* in G.
100 1, no *sf* in E, F; 1–4, *sf* in G.



47 1, no *sf* in E; bass, tenor $\text{♩ } d', \text{♩ } e', \gamma$ in F.
 48 1–6, u, no slur in E, F, no tie in E, F; 1–4 slur from $g'-b'$ in E.
 49 1–4, u, slur in F.
 50 f' tied to 51, 1 in E, F; 1–4 slur in F; bass, slur from $c'-d'$ in G2.
 51 u, f' and a' ♩ instead of ♩ in E, F; no p in E; 3–4, u, a' tied to a' in E.
 52 1–6, u, slur in F.
 54, 56 4, bass, $B-D\sharp$ in E, F.
 54–60 ♩ appear as ♩ in E, F.
 55 1, no accent in F; 4, $\text{♩ } G\flat$ instead of ♩ in E, G2; 1–4, u, no slur in E, slur from $b\flat$ to $e\flat$ in F.
 56 1, 4, bass, $\text{♩ } B\flat, B\flat$ with γ in E.
 57 1–4, u, no slur in F; *cresc.* begins on 4 in F; bass, $\text{♩ } E\flat$ in E, F with γ .
 58–60 bass notes ♩ in E, F instead of ♩ .
 59 1, u, c'' instead of $c\flat''$ in E, accent instead of *sf*.
 61 no *sf* in E; accent instead of *sf* in F.
 62–6 4, bass, $f-F$ in E, F.
 63 *sf* instead of accent in F.
 64 no f , no *sf* in F.
 65 no accent in F.
 66 1, bass, $A\flat$ instead of $A\sharp$ in F.
 67 1, no γ in E, G.
 67–8 1, no slurs in F.
 69 1, no γ in E, F.
 71 1, no γ in E, F.
 72 1, no γ in E, F.
 73 1, no γ in E, F.
 74 1, no γ in E, F.
 75 1, no γ in E, F.
 76 1, no γ in E, F.
 77 1, no γ in E, F.
 78 1, no γ in E, F.
 79 1, no γ in E, F.
 80 1, no γ in E, F.
 81 1, no γ in E, F.
 82 1, no γ in E, F.
 83, 85 1, no γ in E, F; stacc.; in F additional
 84 1, no γ in E, F.
 87 stacc. above bass chords in F.
 88 1, no accent in E, F.
 90, 91 1–4, u, no slur in E (in F slur in m. 90, not 91).
 91 1, u, *sf* in F.
 92 1, $\text{♩ } b\flat$ in E, 6 no p in E; 6, u, $f'-b\flat$ in E, F.
 93 1, u, p in G (instead of m. 92, 6).
 93–6 u, no slurs, no stacc. in G.
 97–9 u, ♩ instead of ♩ in E.
 98 1, *cresc.* in E, F.
 98–9 u, no accents in E.
 99 no accents in F; 4, no tie from $e\flat''$ in F.
 100 1–3, Ped. in E.
 100–02 no stacc. in G.
 103 4, f in E, F.
 104 4, chord without $b\flat$ in E, F.



No. 3

3 3–4, no slur in E.
 5 1–2, no slurs in F; *cresc.* hairpin starts on 3 in E.
 6 2–4, u, no slur in F.
 8 1, accent instead of *sf* in F; no *sf* in E; alto $e', e\sharp' \text{♩}$ in E; 3–4, bass $c\sharp' \text{♩}$ in E, F.
 9 1, *sf* in F; 3, u, no b in E, F.
 10 1–4, u, slur in E, F.
 11 1, bass $E-B$ in E, F; 1, u and bass, chord ♩ instead of ♩ and γ in E; 1, chord ♩ instead of ♩ in F.
 12 3, u, 2nd chord, f in F; 4, u, slur, *sf* in F; 2–4, no portato in E, F; 3, 4, f, sf in E; 2–3, staccato above $g\sharp', f\sharp', a\sharp'$ in E; 4, u, slur in E; 4, no portato on final chord in G2.
 13 3, u, slur from $e''-f''$ in E.
 14 *dim.* instead of ♩ in E, F; u, slur from $b'-a\sharp'$ in F.
 15 1, p in F; do stacc. in F.
 15, 16 2–3, u, no portato in E; 4, u, no slur in E.
 16 2–4, no portato in F; 4, no slur in F.
 17 1–2, no hairpins in E, *dim.* between f and a' in E, F; 3–4, u, bass, no slur in F; no p in E.
 18 1, u, no slur in F; no portato on $g\sharp'$ in F.
 19 1–2, no slurs in F; 4, *cresc.* starts on 4 in F.
 20 1, no γ in E.
 21, 22 4, no *cresc.* hairpin in E.
 22 3, ♩ instead of $g\sharp'$ in F.
 23 1–4, u, slur in F.
 24 4, chord $B-f\sharp, a-e'$ in E.
 25 1, chord $f-e, f-e$ in E.
 26 1, chord $f-e, f-e$ in E.
 27 1, chord $f-e, f-e$ in E.
 No. 3
 For the version of the English first edition, see Mendelssohn 1961, pp. 152–7.
 4, 5, 12, 13 1, u, *sf* instead of accent in E, F; 1–2, u, slur in E, F.
 7 1, u, no accent in G.
 8 1, u, no accent in F.
 7–9 u, no stacc. in E.
 10 3, p in E, F.
 16 3, u, no slur in E, F.
 17 1, no *sf* in G.
 19 *cresc.* hairpin in m. 20, 2 in E, F.
 20–3 no stacc. in E.
 22 2–3, u, no stacc. in F.
 24 1, u, accent in E, F.
 25 1, no *con forza* in E, F.
 26 2–3, u, inner voice, $\text{♩ } d'-g', d'-g', d', d'$ in E, F.
 28 2–3, no *cresc.* hairpin in E, F.
 30 1, *dim.* on m. 31, 2 in E, F.
 32 3, p on m. 33, 1 in F; no p in E.
 34 (1.) no hairpin in E, F.
 34 (2.) 3, no p in E, F.
 35 1, u, accent in E, F; 3, u, *cresc.* in E, F (instead of m. 36).
 36 3, u, $g\sharp'$ slurred to b' in F; in E, $g\sharp'$ slurred to m. 37, 1, mistakenly engraved as d'' .
 37 1, no *sf* in E, F; 2–3, $g\sharp', e'$ stacc. in E, F.

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125, 127 1, *ff* over $F\sharp-F\sharp'$ and $f\sharp-F\sharp$ in G1.
 130 2, *p* (instead of 1) in E, F.
 131, 132 hairpins begin on m. 131, 2 and extend to m. 132, 1 in E, F.
 133 hairpin extends to m. 134, 2 in E, F.
 135 cresc. hairpin begins on m. 134, 3 in E, F, and extends through m. 135, 2 in E and 135, 3 in F.
 136 2, *dim.* in E, F (instead of m. 137, 1).
 138 1, *p* in E, F.
 139 1, bass, ♩ B, B-f in F.
 140 1, *sf* in E, *ff* in F.
 140-2 no decresc. hairpin in F.
 141 no *dim.* in E; 3, *dim.* in F.
 142 1, *dim.* in E.
 144 no *p* in E, F, G2.

No. 5

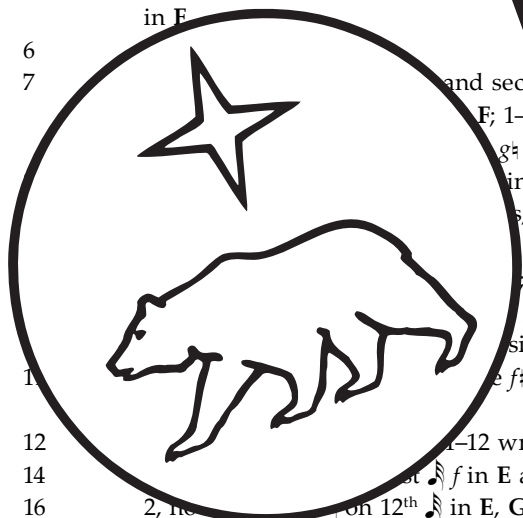
1 Tempo marking *Allegretto grazioso* in E, F; no repeat mark in G.
 2 no hairpins in G2, F.
 3 2, cresc. hairpin from $b-b'$ through m. 4, 1 in E.
 4 2, cresc. hairpin in F.
 5 1, u, no slur in F; no staccato in C; 1-2, bass, slur in F.
 6
 7 and second, and third
 8 E; 1-2, bass, ♩ a
 9 $g\sharp$ in E, F.
 10 in F; 2, u, slur
 11 $f\sharp$, u, $g\sharp$, $f\sharp$, e,
 12 2, u, slur from
 13 sing in F.
 14 e $f\sharp$ in E; 1, *dim.*
 15
 16 1-12 written out in G.
 17 at ♩ *f* in E and G.
 18 2, no *f* on 12th ♩ in E, G; bass, last four
 19 ♩ d' , c' , d' , e' in F.
 20 u, no slurs in E.
 21 1, u, no slurs in E; 2, no *cresc.* in E.
 22 u, no slurs in E.
 23 u, no slurs in E; 2, no *f*, no accents in E; 2, u, portato in F, cresc. hairpin instead of accents in F.
 24-30 bass, no slurs in F.
 31-33 u, no *sf*, no accents, no *f*, no *dim.* in E; cresc. hairpin instead of accents in F.
 34 1, *f* instead of *sf* in F; 2, *sf* in F; 2, no accents in F.
 35 2, no *p* in E; 2, u, slur from f' -m. 25, 2 (g') in F.
 36-40 bass, slur from 1 ($c\sharp$) to m. 26, 1 (8th ♩) in F.
 41 no hairpins in E, F, in G cresc. and decresc. hairpin on 2nd and 3rd ♩
 42 bass, 11th ♩ d in F; 2, u, slur in F.
 43 no cresc. hairpin in E; bass, no slur in F.
 44 no *sf* in E, no tie from b in E, F; 2, slur from $a'-b'$

and $b'-m.$ 29, 1 in F; bass, slur from 1-m. 29, 2, 9th ♩ in F.
 28-9 slur from m. 28, 1-29, 2 (a') in E.
 29 1, u, slur in F; 2, inner voice, ♩ and a' in F; 2, no tie from a' in F.
 30 1-2, u, slur in E; 2, u, slur from g' to m. 31, $f\sharp$ in F; no *p* in E, F.
 30-1 bass, no slurs in F.
 30-7 bass, no slurs in E.
 31 1-2, u, slur in E; 2, u, ♩ $g-g'$ instead of $d'-g'$ in E.
 32 1, u, slur from e' in F, hairpin from 2, e' to m. 33, 1, $f\sharp$ in F.
 33 u, decresc. hairpin to 3rd ♩ in E; u, slur over complete bar in E.
 34 no *cresc.* in E; 1, accent on a' , no *sf* in E, F, no *cresc.* hairpin in F; u, slur from $f\sharp'-m.$ 35, 2 (b)
 34-5 bass, one slur in F.
 35 1, decresc. hairpin in G2, no *sf* in F.
 36 1, no hairpin in F; 2, ♩ $f\sharp'-c\sharp''$, $g'-b'$ in F; 1-2, tie on e' , no *sf*, no hairpins in E; 1-2, u, slur in E; bass, 9th, 13th ♩ a, g, in E, F.
 37 bass, no slur in F.
 38 1-2, u, slur in F, no slur in E; bass, 1, ♩ *f* in E, F;
 39 2, u, ♩ f , e' in E, F.
 40 no *p* in F.
 41 2, u, no accent in E, F.
 42 bass, no slurs in E.
 43 1, bass, slur extends to 9th ♩ in F.
 44 1-2, u, wedge stroke instead of staccato in F, slur extends to m. 42; 1, 2, u, no slur in G.
 45 no *p* in E, 2, slur in F.
 46 1-2, u, no slur in E.
 47 *dim.* below 13th ♩ in E, F, instead of m. 45.
 48 1, u, no a'' in E.

No. 6

Title: *Barcarolle* in E, F; tempo marking: *Andante tranquillo* in E, F.

1 Ped. on 1 instead of upbeat in E, F; bass, slur from upbeat in E, F.
 2 bass, no slur in F.
 3 1, *sf* in E, F; no decresc. hairpin in F; bass, slur only in E.
 4 1-6, u, $e\sharp'$ of m. 3 tied to ♩ e' , then ♩ g' in F; bass, slur only in E.
 5 1, *p*, no *dim.* in E, F; staccato on F, slur from 2 in E; bass, slur from 4 in F.
 6 no *cantabile* in E.
 7 bass, no slur in F.
 8 bass, slur only in E.
 9 no hairpins in F; bass, slur only in E.
 10 bass, slur only in E; 1-3, u, ♩ c'' in E.
 11 6, u, cresc. hairpin to m. 12, 4 in E (instead of m. 12, 4); bass, slur only in E.
 12 bass, slur only in E.
 13 u, ♩ $e\sharp''-g\sharp''$ with *sf* in E, F; bass, slur from 4 in F.
 14 5, u, no slur in F.

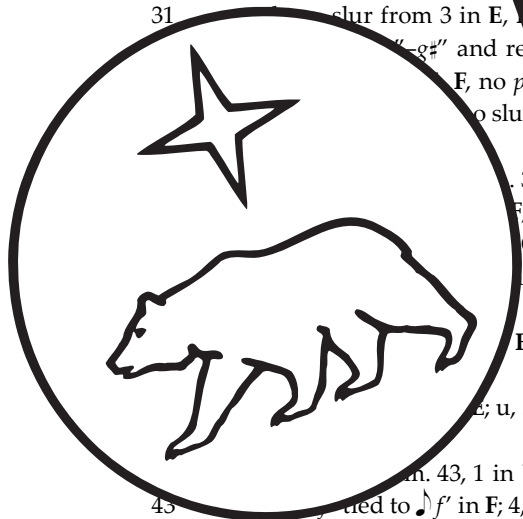


- 15 bass, no slur in F.
 17 u, no hairpins in F; u, hairpin from 2–5 (instead of 1–3) in E.
 18 u, hairpin from 2–5 in E; u, slur extends to 19, 4 in F.
 19 1, *p* in E.
 20 3–6, u, slur in E, F.
 21 4–6, u, eighth *f'* and rests in E.
 21, 42 no repeat marks in E; the repeated measures are re-engraved, with these discrepancies: repeat of m. 23, 1, *p*; repeat of m. 25, 1, *cresc.* instead of m. 24, 6; repeat of m. 28, 1, *f*, no accents; repeat of m. 29, 1, *sf*; repeat of m. 33, 1–6 *cresc.* hairpin; repeat of m. 39, 2–4, u, hairpins instead of 1–3; repeat of m. 42, 3–6, u, slur.
 23 1, *p* in E, F.
 24 3, u, no tie from *a'* in F.
 25 1, *cresc.* in E, F (instead of m. 24, 6).
 26 no *più f* in E, F; 4–6, u, slur in E; 5, u, slur to m. 27, 1 in F.
 28 1, *f* in E, F; 1, u, no accent in E; 1–4, u, accent in E; 1–4, *cresc.* hairpin in E.
 29 1, *sf* in E; u, no slur in E; 4–m. 30, 1, *decresc.* hairpin in F.
 30 no *sf* in E, F; 1–6, *decresc.* hairpin in E.
 31 u, slur from 3 in E, 1–6 (cf. m. 5); no *dim.* in E, F; 1–6, *sf* and rests in F.
 32 1, *f*, no *pp* in E, F; 3, bass *dim.* in F.
 33 u, no slur in E; 2–6, *cresc.* hairpin in F.
 34 33, 1–m. 34, 6 in F.
 35 1–6, *decresc.* hairpin in E, F;
 36 G.
 37 u, no slur in E, bass, no slur in E.
 38 1–6, bass, slur in E.
 39 u, slur continues to m. 41, 4 in F.
 40 m. 43, 1 in E.
 41 tied to *f'* in F; 4, *cresc.* in F, bass, no slurs in F.
 43–5 bass, no slurs in E.
 44 1, no *cresc.* in F.
 45 1, *f* instead of 6 in G2; 1, 4, *sf* in F; 6, *rf* instead of *f*, no tie in F.
 46 1–5, *decresc.* hairpin in F; 1, *sf*, then *decresc.* hairpin in E.
 47–9 bass, no slurs in E, F.
 48 6, u, no ties to m. 49 in F.
 49 6, u, no tie in F; 3, Ped. in F; 6, *rf* instead of *f* in F; 6, u, accent in E, no *f*.
 50 1–6, *decresc.* hairpin in F; 1, no *sf* in F; 6, no grace notes in F; *decresc.* hairpin instead of *dim.* in E.
 51 1, no *sf* in F, no *p* in E.
 51–5 bass, no slurs in F.
 53 1–2, *decresc.* hairpin instead of 1–6 in F; 1–4, *decresc.* hairpin in E.
 54–5 u, *f#* engraved as *f* in F.

SOURCES

Manuscripts

- No. 1 Undated autograph composing score and fragment, titled *Lied*, comprising the first 47 measures and continuing, after three empty staves, with 24 additional measures. Presumably before December 27, 1834.
 GB-Ob, MS. Horsley b. 1, fols. 12–13.
 [Nos. 1?, 2] On December 27, 1834 Fanny reported in a letter to her brother that she had performed two new piano *Lieder* in E-flat major and C minor he had sent her. While the identity of the former is unclear, we can establish from a suggested alteration that Fanny played the second was Opus 38, No. 2 (Chapin, pp. 156–7).
 No. 2 Autograph copy titled *Lied* with the tempo *All.o di* and dedicated to the pianist Clara Wieck.
 Autograph signature “Düsseldorf d. 2 Januar / 1835 / an Frä. Clara Wieck sehr schnell zu spielen. / FMB”
 Düsseldorf, Heinrich-Heine-Institut, 76.5017
 No. 3 Autograph copy together with Opus 85, No. 3, for the soprano Henriette Grabau titled *Lied*, with the tempo marking *Con moto* signed “an Fräulein Henriette Grabau / den 29ten Jan. 1837 / FMB” On April 17, 1837 Mendelssohn wrote to Breitkopf & Härtel in Leipzig to request a copy of the opus (Elvers, pp. 50–1).
 U-W-MUSIC 3196 MS
 For a facsimile, see Jost 1988, p. 142.
 No. 4 Autograph composing draft with the tempo *Andante*; dated “Frankfurt den 27 Juni 36.”
 D-B, Mus. ms. autogr. F. Mendelssohn Bartholdy 18, pp. 7–8.
 No. 6b Fair autograph copy for Cécile Jeanrenaud with the title *Duett ohne Worte* and tempo *And.^{te} sostenuto*; dated “Frankfurt den 27sten Juni 1836”. The ms. was later added to the album of Cécile Mendelssohn Bartholdy.
 GB-Ob, MS. M. Deneke Mendelssohn c. 21, fols. 108^v–9^v.
 [No. 4a] According to Mendelssohn, No. 4 was composed before his engagement to Cécile Jeanrenaud, which occurred in Frankfurt on September 9, 1836. See the composer’s letter of December 12, 1837 to Julius Schubring (Schubring, p. 116).
 No. 5 Autograph composing draft with the title *Lied* and tempo *Allegro agitato*; dated “Speyer / den 5ten April 1837”.
 D-B, Mus. ms. autogr. F. Mendelssohn Bartholdy 29, pp. 135–6.
 Nos. 1–6 S Autograph Stichvorlage used for the German first edition, copied after April 5, 1837, and sent by Mendelssohn to Simrock on April 25 from Freiburg im Breisgau (Elvers, p. 211). Title page in the



No. 4b

First Editions

The logo of the University of London Library is a circular emblem. Inside the circle, there is a stylized, black-outlined bear walking towards the left. Above the bear's head, there is a five-pointed star, also in a simple, black-outlined style. The background of the circle is white.

F French First Edition, title page: “3.^{me} RECUEIL / DE / SIX / ROMANCES sans PAROLES / composées et dédiées / a Mademoiselle Rosa de Woringen / PAR / FÉLIX MENDELSON BARTHOLDY / Op. 38. / Pr. 7.^f 50.^c Propriété DES Editeurs / PARIS, chez Maurice Schlesinger, Editeur, Rue de Richelieu 97. / Bonn, by N. Simrock Londres, J. A. Novello”. Plate number 2516. Probably released in 1837, after the appearance of the Simrock edition ca. June.
F-PN, Vm¹² 20007

Main Sources: G, S

No. 1

11 1-4, u, no slur in G and F, slur in E.
 11-6 1-12, bass, slur in each m. in E.
 13 7-9, u, $\text{♩} \cdot f'$ instead of $\text{♩} f'$, ♩ E.
 17-8 u, slur from m. 17, 1 to m. 18, 7 in E.
 24 1-12, u, slurred in E.
 25 1-12, u, slurred in E.
 28 9, u, $b\sharp$ instead of $a\sharp$ in F.
 29 1-12, u, slurred in E.
 31 10, bass, slur from d to m. 32, 10 in E.
 34 4, u, no sf in F.
 44 1-12, u, slur in E.
 45 1-12, u, slur in E.
 50 u, slur from 1 in F.
 51 1, u, no ♩ in F.

bass, last two chords, d' instead of G .
 1–4, bass, g erroneously ingraded as half notes
 with beams in 1, u, a' only in F.
 29 u, succeed only one note only in E.
 30 2 u, *ritardato* in F.
 37 2, bass, D instead of D_b in F.
 1, u, a' instead of a' in F and G.
 37 2, u , no *sf* in F.

No 3

1 and 2, triplet signs in E, F.
lower voice, no ♯ in E.
3, bass, slur in E, F.
21 u, decresc. hairpin until 5th ♪ in E.
26 2, bass, *e* with descending quarter stem in F.
31 3, bass, no ♯ before *d'* in G.
32 2, 3, bass, ♯ in F.
33 lower voice, ♯ only in E.
38 1, u, no wedge in F.
54, 55 1–3, bass, ♪ instead of ♪. *e* in F.
62 2, u, no ♯ before *a'* in F.
67 1, u, no wedges in E.

No. 4

9 2, bass, no portato in G and F, portato in E.
10 3, bass, no slur in G, F, slur in E.
12 2, bass, no portato in G, F, portato in E; 4, bass, A
instead of A in E.
13 2, u, no portato in G, F, portato in E; 2, bass, por-
tato lacking in G, F.
25 1, u, first chord with *g* instead of *a* in F.
26 2, bass, no portato in G, F, portato in E.

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Op. 53. Preis 4 Fr.^s / 4^{tes} Heft / Eigentum des Verlegers / Bonn bei N. Simrock". Plate number 3935. D-B, N. Mus. 5225

E English First Edition, title page: "THE FOURTH BOOK / of / Original Melodies. / 6 / LIEDER OHNE WORTE / for the / PIANO FORTE, / Composed & Dedicated to / Miss Sophy Horlsey. / By / FELIX MENDELSSOHN BARTHOLDY. / Op. 53. / Ent. Sta. Hall – Price 6./ LONDON, / Published by J. J. Ewer & C., 69, Newgate Str.^t / N. Simrock. BONN H. Lemoine, PARIS". No plate number. Published August 15, 1841. GB-Lbm, h 570

F French First Edition. No title page; title above No. 1: "SIX ROMANCES SANS PAROLES / Pour le Piano / PAR/ FELIX MENDELSSOHN BARTHOLDY. / Op: 53. 4.^e Cahier. Paris chez H. Lemoine. / Bonn chez Simrock. Londre chez Ewer et C.^{ie}". Plate number 2515.HL. Published August 15, 1841. F-Pn, Vm¹² 20008

Primary Source: G

ENTRIES

No. 1

- 11 of the b in E, 12, u, no slur in G2.
- 23 u, no slur in G2.
- 26 in G1, G2, F; 4–5, bass, no slur in F.
- 27 7–12, u, slur from g''–f'' in G1, G2, F.
- 28 1 (instead of 2), bass, *dim.* in E, F.
- 29 10–12, u, no slur in G2.
- 30 *più cresc.* begins on 3 in E; 7, no accent in E.
- 32 7, no accent in E; 10, u, accent in F (instead of 7).
- 33 1–12, u, no slur in F; 1, no *sf* in F.
- 35 slurs in inner voices only in E.
- 36–40 7, *agitato* in E; 8–12, no slur in G2.
- 43 u, slur on 1–6 in E.
- 45 2–6, slur only in E.
- 46 u, *cresc.* on 10–12 in E instead of 12; 12, *cresc.* hairpin in F.
- 47 2–6, slur in E.
- 51 6, *mf* in E (instead of 7).
- 51, 53 7–12, bass, no slur in F.
- 52, 54 1–12, bass, no slurs in F.
- 53 7, slur to grace b' in F; 7–12, u, slur in E.

- 57 1–6, bass, *sf* in E, F, G1, G2.
- 59 5, 6, bass, no ties in F, G1, G2; u, slur from 7 in F.
- 61 1, no *p* in F; 10–12, u, slur in E, F.

No. 2

In E, the additional expression markings *Sehr innig* [With Feeling] / *Molto espressivo* missing in F.

- 1 u, slur to 3, a' in E, F; Ped. release on 2, 3rd chord in E.
- 2 2, no Ped. release in E; no *cresc.* hairpin in F; 3, u, slur to e'' in E.
- 5 3, u, no stacc. in F.
- 5, 6 3, u, no stacc. in G.
- 6 3, u, no stacc. in F.
- 8 1, no *cresc.* in F.
- 10 3, u, slur to e'' in E.
- 13, 14 3, u, no stacc. in F.
- 14 3, u, no stacc. in F.
- 24 1, f below bass clef in E; 1–2, u, no slur in F; 2–3, bass, no slur in F; 3, u, no stacc. in F.
- 26 1–2, u, no slur in F.
- 26 1, no *f* in F.
- 27 2, *dim.* below b in E.
- 30 *sf* only in E; no *sf* in F.
- 31 Bass, 2nd *sf* instead of g' in F.
- 36 3, u, a'–e'' in F.
- 40 2, bass, no *p* in F; *p* on 2 in E.
- 40 bass, no accents in F, G; 3, u, b' instead of g' in F.
- 53, 54 3, u, no stacc. in G.
- 56 u, no slur in G; 3, slur from m–m. 57, 1 in E.
- 60 1, u, no *portato* in F, in G, stacc., no slur; 1, bass, stacc. in F; 3, u, slur to m. 61, 1, in E.
- 63 3, u, f' instead of d' in F.
- 65 2–3, bass, no slur in F, G.
- 67 2–3, bass, no slur in F.
- 69, 71 hairpins 1–3 in E.

No. 3

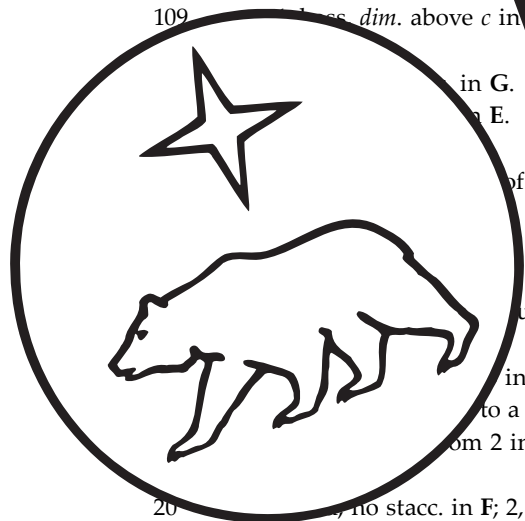
- 1–4 6, bass, no stacc. in E, F, G.
- 4 1, no *sf* in F.
- 5 3, u, no stacc. in E, F, G.
- 9 6, bass, no stacc. in G.
- 11 u, no slur in F.
- 15 6, bass, no stacc. in E.
- 16 1, u, *d'* quarter instead of *sf* in F.
- 19 6, u, no b' in F.
- 19, 20 6, bass, stacc. in E only.
- 22 1–4, u, no slur in F.
- 23 1, bass, no *b* in E; 2, bass, no *b* in E, F, G.
- 24 4, u, no *b* in E, F, G.
- 25–30 bass, no slurs in F, G.
- 26 4, bass, no *b* in F.
- 28 1, u, no a'' in F; 2, bass, b' instead of a in E.
- 32 1, u, 8th instead of 16th-note chord in E, F.
- 32, 33 6, u, no dot on a' in E, F, G.

35 4, bass, ♭ in E.
 37–42 6, bass, no stacc. in G.
 38 3–4, u, no tie in E; 6, no stacc. in E; 4, 6, u, stacc. in G, F.
 41 u, no stacc. in F.
 42 u, no slur from 1–6 in F, G; 4, 6, no stacc. in F, G.
 43 1–6, u, no stacc. in E; 1–6, u, no slur, no stacc. in F, G.
 45 1, no *f* in F.
 47 1–6, u, no stacc. in F.
 51 u, no slur, no stacc. in E, F, G; 1, u, no ♯ in E, F.
 52 u, 4, no ♯ in F.
 54 bass, 4, no ♭ in F.
 56 u, 4, no ♯ in F.
 57 bass, no slur in F, G.
 58 bass, slurs only in E, F.
 60 1, u, 8th instead of 16th-note chord in E, F; 1–6, no slur in F, G; 6, stacc. in E.
 61, 63, 65, 67 stacc. only in E.
 73 1, bass, ♯ instead of ♭ in E, F.
 88, 89 1, bass, ♯ instead of ♭ in E, F; bass, no slurs in E, F.
 88–92 bass, 6, no stacc. in E.
 94 u, slur only in E; 1, hairpins only in G2, F.
 102 u, 3, 4, no *c'* in E, F.
 104 u, no slur in F, G1.
 109 *dim.* above *c* in E; bass, 1–2, 4–5, slurs on ♯ in G.
 in E.
 of to *d'* in F, G.
 u, no stacc. in G; 5–9, no
 in F.
 to a in E; bass, Ped. under 8 in E.
 om 2 in E; additional hairpin from
 20 u, no stacc. in F; 2, bass, *e* instead of *d* in G1, F;
 4, bass, no *f* in E, F.
 22 9, u, no *d'* in E; 9, u, no stacc. in G.
 23 *dim.* on 5 in E.
 24 1–3, bass, no slur in E.
 25 1–4, bass, no slur in F, G.
 26 1, only *sf* instead of *f* and *sf* in E; 5, u, slur from 4 in F.
 27 1–3, u, no slur in F, G; 1–3 no decresc. hairpin in E.
 29 1–6, bass, no stacc. in E; 1–9, bass, no slurs in E, G; 1–9, no stacc. in G; 7–8, u, no slur from *c'* to *b* in E.

No. 5 Volkslied

5 1, 3, u, no accents in E; 3, u, no accent in F.
 9 1–2, u and bass, no slurs in F.
 10 1–3, bass, no slur, no tie in E; 1–3, u, no slur in F.
 12 2, bass, no hatchet strokes in E, F.

14 bass, no stacc. in tenor voice in E.
 15 1–3, bass, no slur in F.
 17 4, bass, no ♯ in F; 4, u, slur to m. 18, 1 only in E; 4, u–m. 19, 3, no slurs in G.
 25 1, u, stacc. instead of wedge strokes in G.
 29 3–4, bass, stacc. instead of wedge strokes in E; 4, bass, no *g* in E.
 29–31 stacc. instead of strokes in G.
 31 3–4, bass, stacc. instead of strokes in E, F; 3–4, no cresc. hairpin in F.
 38 3–4, u, no strokes in E.
 39, 40 3–4, u, stacc. instead of strokes in E; 3–4, u, no strokes in F.
 42 1–3, no slurs in E.
 45 2, u–46, no slurs in G.
 48 1, no stacc. in E, F.
 52 4, u and bass, stacc. in E, F.
 57 2–4, stacc. in F, G.
 58–9 4, u and bass, stacc. instead of wedge strokes in E, F, G.
 70 no hairpins in F, G.
 72 *ritenuto* on second chord in F.
 73 1–2, u, no strokes in E.
 74 1–3, u and bass, no slurs in E.
 60, 61 6, cresc. hairpin on 4, 5, 6 in E, no hairpin in F.
 13 1, *f* instead of *f* in E, 4–6, no decresc. hairpin in E.
 14 1, *f* instead of *f* in E.
 15 4, bass, ♯ missing in G1, F.
 16 bass, no slur in E.
 19 bass, no slur in E, F.
 20–1 bass, no slur in F.
 21 4–6, u, no slur in F.
 22 u, no slur in F.
 24 5–6, u, slur in F, G.
 25 u, no hairpins in E; 4–6, u, no slur in E, F, G.
 26 u, 1–3, hairpins in E.
 28 u, no slur in F.
 29 1, *sf* according to E, G2.
 39 1, *fp* in F.
 40 1, u, accent in F.
 41 1, u, no ♯ in F.
 42 4–6, u, last three ♯ with *e'* in E and F (as in 1–3) and last ♯ *g'* instead of *e'*.
 47 4–6, u, rest missing in E.
 50 no slur in F.
 51 bass, slur only in E.
 51, 52 bass, no slur in G.
 52 5, u, no ♯ in E; bass, no slur in F; u, no slur in F, G.
 53–6 4–6, u, no rests in E.
 57 no hairpins in E.
 62 4–6, no slur in F, G.
 63 1, *f* and *sf* in E.
 64–5 no slurs on ♯ in E.
 69 no stacc. in F.
 71 1, *fp* missing in E.



- 73 1, no accent in **G1**, F.
 74 6, u, g# in E.
 77 2–6, bass chords with *b* in E, F; 4–6, u, chord with *b* in E, F.
 78–80 1–4, u, no slurs in F.
 79–80 1–4, u, no slurs in G.
 82 1–3, bass, no slur in F, G.
 85 *cresc.* begins on 6 in G.
 86 1–3, u, *a'* added to *e'* in E, F.
 87 4–6, u, no slur in F.
 94 1–2, u, *a'* added to *e'* in E, F.
 98 2–6, bass, no rests in E.
 104 1, u, no *a''* in E.
 110–1 u, no slur in E.
 113 bass, no slur in F, **G1**.
 115 1, chord with *a–f* instead of *a–c'* in F.
 117 1, u, stacc. in E.

SECHS LIE DER OHNE WORTE OP. 62

SOURCES

Manuscripts

- No. 5a Autograph presentation copy of an early version of *Lied*, with tempo *Andante*; dated "Berlin / d. 12 Januar / 1844", and inscribed "An Frau Hofrätthin v. Deutsch zu freundlicher Erinnerung". Facsimile see Harms 1997, p. 55. Former owners of the manuscript included Clara Schumann and Heinrich Dinterberger, Vienna, and Rudolf F. Kallir, New York. For a facsimile of the first page, see Kallir, 100.
 No. 5b Autograph presentation copy, titled *Gondel-Lied*; dated "Berlin 11.10.1842", and inscribed "An Frau Hofrätthin v. Deutsch zu freundlicher Erinnerung". Facsimile in Sotheby's Catalogue 21.11.1990, p. 103 (lot 174). See also Wehner 1997, p. 56.
 No. 3a Autograph draft, titled *Lied*; dated "Leipzig, 19. Januar 1843", with an incomplete draft of a Lied [ohne Worte] in D major, and a sketch for the opening of Opus 67 No. 1. Former owners of the manuscript included the composer's friend Konrad Schleinitz and Max Friedländer. S-Smf, MMS 932. For a facsimile, see *Die Musikforschung* 26 (1973), p. 489. First edition: Mendelssohn 2001, pp. 110–1.
 No. 3b Autograph draft with tempo *Andante con moto*

maestoso; dated "Leipzig 16. März 1843.", and followed by the Lied [ohne Worte] in D major. PL-Kj, Mus. ms. autogr. F. Mendelssohn Bartholdy 38, 2, pp. 101–2.

For a facsimile, see Jost 1988, p. 178.

- No. 2a Autograph draft titled *Lied*, with tempo *Allegro con fuoco*; dated "Leipzig den 29. July 1843." PL-Kj, Mus. ms. autogr. F. Mendelssohn Bartholdy 38, 2, pp. 109–110.

- No. 4a Autograph draft titled *Lied*, with tempo *Con moto*; from its placement in the volume, which contains manuscripts from the year 1843, we may tentatively date the autograph *ca.* August 1843. PL-Kj, Mus. ms. autogr. F. Mendelssohn Bartholdy 38, 2, p. 113.

- Nos. 2b, 3c Autograph presentation copy, titled *Sechs Lieder ohne Worte*, and inscribed "an meine Clara Schumann / den 10ten September 1843 / mit dem herzlichsten Grüsse". Tempo markings, *Allegro con fuoco* and *Andante maestoso*. For a facsimile of the title page and 3c, see Rudolf F. Kallir: *Autographensammler lebenslanglich* (Zürich: Atlantis, 1977), pp. 72–3. Former owners of the manuscript included Clara Schumann, Heinrich Dinterberger, Vienna, and Rudolf F. Kallir, New York.

- No. 6c Autograph presentation copy, titled *Ein Klüppel-Lied ohne Worte*, and inscribed "An Frau Dr. Frey / Leipzig d. 12 Nov. 43." Tempo, *Allegretto*. For a facsimile of the first page, see Kallir, 100.

- No. 1a Autograph draft, titled *Lied*; dated "Berlin d. 6ten Januar 1844". PL-Kj, Mus. ms. autogr. F. Mendelssohn Bartholdy 39, pp. 14–5.

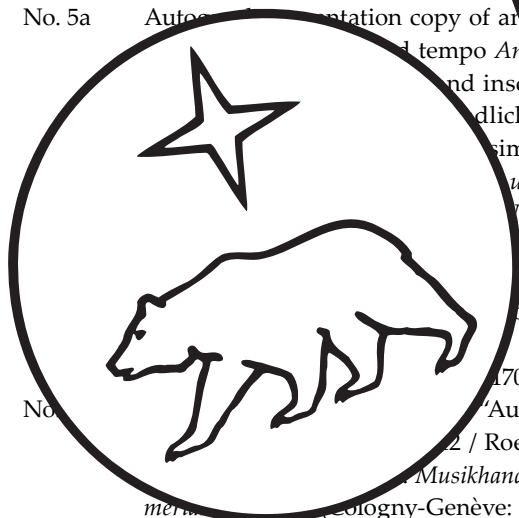
- No. 1b Autograph draft, titled *Lied*, with tempo *Con moto*; dated "Berlin / d. 12 Januar / 1844." PL-Kj, Mus. ms. autogr. F. Mendelssohn Bartholdy 39, p. 17.

For a facsimile, see Jost 2001, p. 91.

- [Nos. 1–6 S] Stichvorlage. On January 28, 1844 Mendelssohn sent a copy of Nos. 1–6, presumably similar to the copy he inscribed three days later to Klingemann, to Simrock (see Elvers 1968, p. 239). On February 20, he then returned the corrected proofs to the publisher (Elvers, p. 240).

- Nos. 1–6 C Manuscript copy of Nos. 1–6 (corrected by Mendelssohn) with an autograph title page: "Sechs Lieder ohne Worte / für das Pianoforte / componirt und / Frau Dr. Clara Schumann geb: Wieck / zugeeignet / von / Felix Mendelssohn Bartholdy. / 5tes Heft. / op. 62 / Bonn bei Simrock / Lyon bei Benacci & Peschier / London bei Ewer & Co. / An seinen C. Klingemann / von F. / Berlin 31 Januar / 1844". D-B, MA Depos., MG 3

- No. 4b Undated autograph copy titled *Lied*, with tempo *Con molto di moto*. US-NYpm, Cary 511



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No. 5

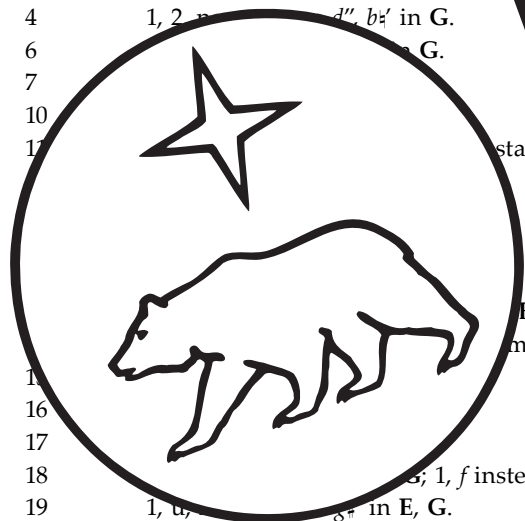
Title: *Venetian Barcarole* in E.

- 2 *sempre pp il basso* on 4 in E.
- 4 2–4, bass, no slur in G.
- 11 5, bass, no slur to m. 12, 1 in E.
- 30 1–5, u, no slur in E; 2–4, 5–m. 31, 1, bass, no slurs in G.
- 31 2, bass, slur to *c'* in E; 4, bass, additional quarter-note stem on *e* in E.
- 34 decresc. hairpin from 1–3 in E.
- 36 1–3, 4–6, u, no slurs in G.
- 45 4–6, u, no slur in G.
- 48 2–4, bass, no slur in G; 5, bass, slur to *d'* in G.
- 49 4, u, slur from 1 in E.
- 51 1–3, u, no slur in G.
- 53 *p* on 3 in G and 4 in E.
- 57 no *dim.* in E; 6, *pp* on *e* in E.

No. 6

- 1 u, slur from *d''* in E.
- 1–9 wedge strokes instead of stacc. in E.
- 2 1, u, no stacc. on *e''* in E, G.
- 4 1, 2, no stacc. on *d''*, *b#'* in G.
- 6 1, u, no stacc. on *a'* in E, G.
- 7 1, u, no stacc. on *e''* in E, G.
- 10 1, u, no stacc. on *f#'*, *d''* in G;
- 17 1, u, no stacc. on *e''* in E, G.
- 18 1, u, no stacc. on *a'* in E, G.
- 19 1, u, no stacc. on *e'* in G.
- 21 1, u, no stacc. on *g#'* in E, G.
- 22 1, u, no stacc. on *g#'* in G.
- 25 1, u, no stacc. on *f#'* in G.
- 27 2, bass, wedge stroke on *f#'* in G.
- 27–45 in E wedge strokes instead of stacc.
- 28 1, u, no stacc. on *d#''* in E, G; 2, bass, wedge stroke in G.
- 29 1, u, no stacc. on *e''* in G; 2, bass, wedge stroke in G.
- 30 1, u, no stacc. on *f#'* in G; 2, bass, wedge stroke on *d#'* in G.
- 31 wedge strokes in G.
- 32 no stacc. in G; 1, u, no stacc. on *d#''* in E.
- 33 1, u, no stacc. in E, G; 2, bass, wedge stroke in G.
- 34 1, u, no stacc. on *f#'* in E, G.
- 35 no stacc. in G; u, slur from *e'* to *e#'* in E.
- 36 2, bass, no stacc. on *f'* in G.

- 37 1, u, no stacc. on *e'* in G.
- 38 1, u, no stacc. on *b#'* in G, E; 2, u, slur from *f#'*–m. 39, 1 *e'* in E.
- 39 1, u, no stacc. on *b#'* in G, E; 2, no slur from *e#'*–m. 40, 1 *f#'* in E.
- 40 1, u, no stacc. on *c#'* in G.
- 41 no stacc. in G; 2, no slur from *a#'*–m. 42, 1 *b#'* in E.
- 42 no stacc. in G; no accent in E.
- 43 1, no stacc. on *a'* in G; no *f* in E.
- 44, 45 1, u, no stacc. on *d''* in G.
- 50–88 u, stacc. appear as wedge strokes in E.
- 50 1, u, no stacc. on *a'* in G.
- 51 1, u, no stacc. on *e''* in E, G; 1–2, u, no slur in G.
- 52 1, u, no stacc. on *f#'* in G.
- 54 1, no stacc. on *g#'* in G.
- 54–69 stacc. as wedge strokes in G.
- 55 1, u, no stacc. on *e''* in E, G.
- 56 1, u, no stacc. on *a'* in E, G.
- 58 1, u, no stacc. on *e''* in G.
- 59 1, u, no stacc. on *e''* in E, G.
- 60 1, u, no stacc. on *f#'* in G.
- 61 1, u, no stacc. on *d''* in G.
- 62 1, u, no stacc. on *a'* in G.
- 63 1, u, no stacc. on *d''* in G.
- 64 1, u, no stacc. on *g#'* in E, G.
- 65 1, u, no stacc. on *a''* in E, G.
- 66 1, u, no stacc. on *b#'* in E, G.
- 67 1, u, no stacc. on *a'* in G.
- 68 1, u, no stacc. on *g#'* in E, G; 1, u, slur from *a''*–*g''* in E, G.
- 69 1, u, no stacc. on *e''* in E, G.
- 70 1, u, no stacc. on *b#'* in E.
- 71 1, u, no stacc. on *e'*, *g'* in G.
- 72 1, u, no stacc. on *f#'*, *b#'* in G.
- 73 1, u, no stacc. on *a'*, *c''* in G.
- 74 1, u, no stacc. on *e''* in E; u, slur to *b#'* in E.
- 75 2, bass, no stacc. on *g'* in E; 2, *cresc.* on *g'* in E.
- 75–82 stacc. as wedge strokes in G.
- 76 no stacc. on *f#'*, *b#'* in G.
- 77 no stacc. on *a'* in G.
- 78 1, u, no stacc. on *e''* in G.
- 79 2, no *dim.* in E; no stacc. on *c#''* in G.
- 79, 81 1, u, no stacc. on *c#''* in E.
- 80 no stacc. on *e''* in G.
- 80, 82 1, u, no stacc. on *e''* in E.
- 81 no stacc. on *c#''* in G.
- 82 no stacc. on *e''* in G.
- 83 2, wedge stroke on *e'* in G.
- 84 2, wedge stroke on *a'* in G.
- 85 2, wedge stroke on *e'* in G.
- 86 2, wedge stroke on *c#'* in G.
- 87 u and bass, wedge strokes in G; no Ped. in G.
- 87–8 u, stacc. appear as wedge strokes in E.
- 89 1, bass, no stacc. in E; no stacc. in G.



Heft) / An Fr. Schlemmer zu freundlicher Erinnerung / Frankfurt a/M d. 24 Dec. / 1844 / Felix Mendelssohn Bartholdy".

GB-Ob, MS. M. Deneke Mendelssohn c. 47, fols. 13–21.

Nos. 1g, 5, 6b Manuscript copy of the preceding, including
Opus 85 Nos. 1 and 2; Opus 67 Nos. 1, 5 and 6,
with an autograph title page: "(Manuskript=Heft) /
An seinen Carl Klingemann bei / Durchreise von
Limmer nach London / Frankfurt a/M d. 13 Jan. /
1845. / Felix Mendelssohn Bartholdy".

- D-B, N. Mus. ms. 38

- No. 2b Autograph draft, with tempo *All.^o leggiero*; dated “3^{ten} Mai 1845.” PL-Kj, Mus. ms. autogr. F. Mendelssohn Bartholdy 40, pp. 52–53. Facsimile in Mendelssohn 2001, 117.

- No. 3b Autograph draft titled *Lied*, with tempo marking *And. Inter. rondo. Villo.* Undated, but may be tentatively dated ca. May 1845 from its placement in the autograph volume, in which it appears between autographs of the *Lieder ohne Worte* Opus 85 No. 5 and 102 No. 2; dated May and May 11, 1845, respectively.

- PL 11, M. 1. n. 1. aufgr. F. Mendelssohn Bartholdy 40,
p. 3

- o. 4 Autograph titled *Lied*, with tempo *Presto*; dated
Frankfurt d. 5^{ten} Mai 1845."

- PL-Kj, Mus. ms. auto. nr. Mendelssohn Barakovsky 40,
pp. 59–60

- Nos. 1–6 S Städtelverlage. Copy with autograph title page:
 Techn. Lieder ohne Worte / componirt und / Frü-
 h von Sophie Rosen / zugeeignet / von Felix Mendels-
 sohn Bartholdy. / 6^{tes} Heft / op. 67 / Bonn bey
 Simrock / London bey Ewer & Co. / Mailand
 bey J. Ricordi / [Paris bey M. Schlesinger]". Sent
 by Mendelssohn to Simrock on May 21, 1845 (cf.
 Elvers 1968, p. 244).

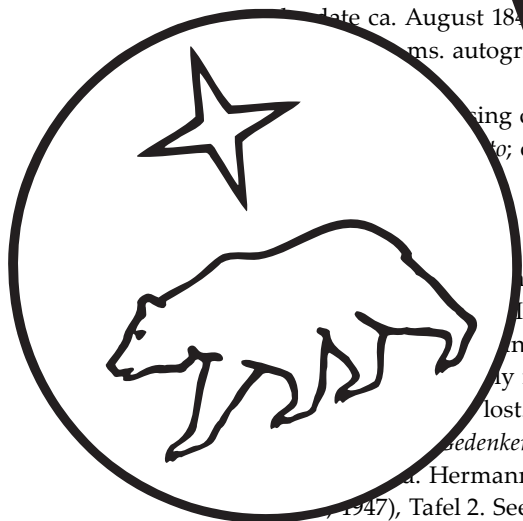
- D-B, MA Ms. 1

- Nos. 2c, 3c, 4b Autograph presentation copies of Opus 62
Nos. 2, 3, and 4 and Opus 102 No. 2, inscribed to
Carl Klingemann in Frankfurt on May 25, 1845.
See Seebass, p. 56 (No. 74).

- No. 5b Undated autograph presentation copy for the Horsley family, titled Lied., with tempo *Con moto ma sostenuto*

- GB-Ob, MS. M. Deneke Mendelssohn b. 5, fol. 37^r.

- No. 2d Undated copy in the hand of Eduard Henschke, with various corrections and additions in the hand of the composer in pencil. Presumably part of the Stichvorlage for the first English edition by Ewer & Co., subsequently acquired by Novello. See *Highly Important Musical Manuscripts Formerly in the Archives of Novello & Co.*, sold at auction on June 14, 1989, Phillips, Son & Neale, London, p. 14 (No. 15).



First Editions

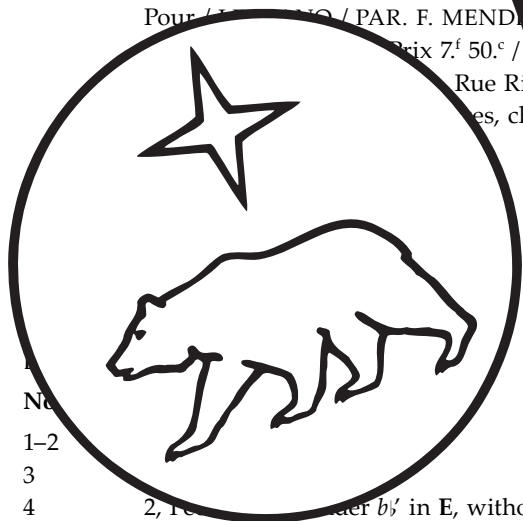
- G** German First Edition, title: "Sechs / LIEDER OHNE WORTE / für das Pianoforte / componirt und / Fräulein Sophie Rosen / zugeeignet / von / FELIX MENDELSSOHN BARTHOLDY. / Op. 67. / Verleger / Bonn bei N. Simrock / Mailand bei J. Ricordi / Paris bei M. Schlesinger London bei Ewer & C^{ie}". Published September 1, 1845 (cf. Elvers 1968, p. 245, fn. 2), when, presumably, the English and French editions appeared as well. Plate number 4478. D-B, N. Mus. 5298
- E** English First Edition, title: "SIXTH BOOK / of / ORIGINAL MELODIES. / 6 / LIEDER OHNE WORTE, / FOR THE / Piano-Forte, / COMPOSED, AND DEDICATED TO / Miss Sophia Rosen. / By / FELIX MENDELSSOHN BARTHOLDY. / OP. 67 / Ent. Sta. Hall. / Price 6 / London / Published by EWER & C^o. Newgate St. / BONN N. SIMROCK. MILAN, I. RICORDI. / PARIS, SCHLESINGER". No plate number. GB-Ob, Mus. Instr. IV, 130 (3)
- F** French First Edition, title: "Sixième Livre / DE / ROMANCES SANS PAROLES / Composées / Pour / LE PIANO-FORTE / PAR F. MENDELSSOHN BARTHOLDY. / Prix 7^f 50.^c / A. Lafont. / Rue Richelieu, 97. / Paris, chez Novell".
- 1-2 2, Ped. release on $b\flat$ in E, without preceding Ped. sign in m. 3.
- 5 2, u, $b\flat$ instead of g in E.
- 8 3, bass, slur from $G-b\flat$ in E, G.
- 9 no Ped. release in E, G.
- 13 1, u, no $\sharp$ in G; 3, u, accent on $b\flat-c''$ in E.
- 15 1, u, no $\sharp$ before a' in G.
- 17 4, u, *dim.* beneath $a\flat-c'$ in E.
- 19 3, bass, no $\flat$ before c' in E, G.
- 22 3, u, slur from f'' in E, F; decresc. hairpin on 4 in E.
- 23 1, u, $\sharp$ before $g\sharp$ in F.
- 26 3, u, no $\sharp$ in E.
- 27 4, Ped. release on $b\flat$ in F, G.
- 28 3, u, *dim.* on 4, $g'-b\flat$ in E.
- 30 4, u, g'' instead of $g\sharp''$ in F.
- 33 2, u, cresc. hairpin to 3, $b\flat$ in G; 2, u, slur from $e\flat''$ in G; 2, bass, no Ped. release in F, G.
- 35 1, u, *dim.* on downbeat in E.

No. 2

- 4 4, u, no $c\sharp$ in E; 8-12, u, no stacc. in G.
- 5 2-4, 8-12, u, no stacc. in G, F.
- 8 *cresc.* on 11 in G.
- 12 no *cresc.* in E.
- 16 5, u, p on d' in E; 8-9, u, slurred in F.
- 17 2-3, 8-9, slurred in F.
- 18 8-20, 10, bass, no stacc. in F.
- 20 7-10, u and bass, no stacc. in G.
- 21 2-4, 8-10, u, no stacc. in G, F; 10-12, u, no slur in G.
- 23 5-6, bass, $c\sharp'-e'$, $c\sharp'-e'$ in E; u, slur to m. 24, 6 in E.
- 24 10, u, $f\sharp'-d'-b\sharp$ in E, without stacc.
- 25 8-10, u, no stacc. in E; u, slur to m. 26 in E; 1, no f in E.
- 27 *dim.* on 8 in E.
- 30 2-4, u, no stacc. in E.
- 31 10, u, no stacc. on c' in F.
- 32 *cresc.* on 11 in E.
- 33 f on 6 in E.
- 34 2-3, u, no stacc. in G, *cresc.* on 4 in E; 10, u, no stacc. in E.
- 37 4, 10, stacc. on a' and e' in E; slur from e' to $b\sharp$ in E.
- 38 7, no *cresc.* in E; on a' in E.
- 39 *cresc.* on 4 in E.
- 40 3, u, slur from $a\sharp-b\sharp$ in E.
- 42 1, $\sharp$ lacking in G.
- 43 no $\sharp$ in F.
- 45 10, p in E.

No. 3

- 1, u, no slur in F.
- 2-6, 1, bass, no slur in E, F.
- 3-6 bass, no slur in F.
- 7 1, u, slur from g' to m. 8, 1 in E.
- 8 bass, 2, no slur in E, F.
- 9 bass, 1-2, slur from f to g in E; bass, 1, slur from $a-f$ in F.
- 10 2, u, slur from f'' to end of m. 11 in E.
- 11 2, u, instead of $\text{♪ } a, \text{♪ } a, a$ in E.
- 12 1, bass, no slur in F, *pp* on F in E; bass, 2, slur begins on ♪ upbeat in G.
- 13 *cresc.* begins on 2nd chord in E.
- 15 1, no p in F.
- 16-8 bass, portato lacking in F, G.
- 19 1, u, slur from $e\flat''$ to $e\flat''$; 2, slur from $e''-d''$ in E.
- 20, 22 2, u, $\sharp$ before g'' missing in E, F, G.
- 26 2, u, *sempre pianissimo* on d'' in E.
- 27 1-2, bass, slur to $E\flat$ in F.
- 33 2, bass, no slur in F, G.
- 34 Ped. release at end of bar in F.
- 36 no *cresc.* in E.
- 37, 38 1, bass, slur from $E\sharp$ to $B\flat$ in E, F.
- 39 2, u, no tie from $b\flat$ in F.
- 48 u, no slur in E.



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man edition of 1851. The copy appears in vol. 38, 2 of the *Mendelssohn Nachlass*, in which the composer collected manuscripts from the year 1843. From its placement in the volume, the copy may tentatively be dated ca. July/August 1843.

PL-Kj, Mus. ms. autogr. F. Mendelssohn Bartholdy 38, 2, pp. 114–5.

Nos. 1a, 2b Manuscript copy, including Opus 85 Nos. 1 and 2, Opus 67 Nos. 1, 5 and 6, with an autograph title page: “Sechs Lieder ohne Worte / (Manuskript=Heft) / An Fr. Schlemmer zu freundlicher Erinnerung / Frankfurt a/M d. 24 Dec. / 1844 / Felix Mendelssohn Bartholdy.”

GB-Ob, MS. M. Deneke Mendelssohn c. 47, fols. 13–21.

Nos. 1b, 2c Manuscript copy of the preceding, including Opus 85 Nos. 1 and 2, Opus 67 Nos. 1, 5 and 6, with an autograph title page: “(Manuskript=Heft) / An seinen Carl Klingemann bei / Durchreise von Limmer nach London / Frankfurt a/M d. 13 Jan. / 1845. / Felix Mendelssohn Bartholdy.”

D-B, N. Mus. ms. 38

No. 4a Autograph draft titled *Lied*, with tempo *Andante*, dated “Frankfurt a/M d. 3ten Mai 1847.” PL-Kj, Mus. ms. autogr. F. Mendelssohn Bartholdy 40, p. 51

No. 4b *Lied*, with tempo *Andante*; dated “Frankfurt a/M d. 3ten Mai 1845.” Mendelssohn Bartholdy 40

Mendelssohn Bartholdy 40

Mendelssohn Bartholdy 40

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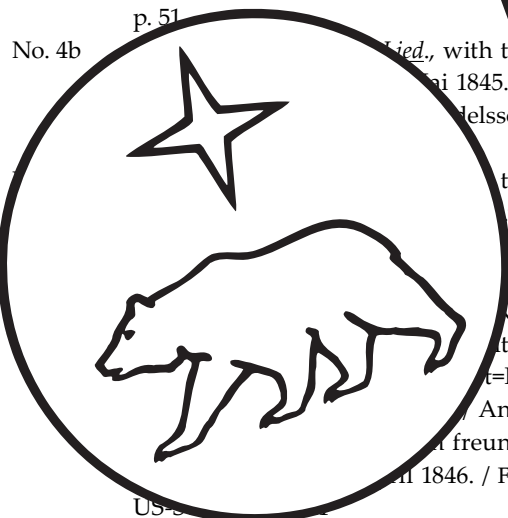
Mendelssohn Bartholdy 40

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Mendelssohn Bartholdy 40



No. 5c Autograph presentation copy, titled *Lied*, with the tempo *Con moto*, inscribed “zum Andenken / an Miss Cavendish / London den 6ten Mai / 1847.” For the album of Caroline F. Cavendish.

US-NHub, Frederick R. Koch Collection 331, Box 61, Vault 4A, pp. 6–7. See Appendix I, pp. 180f.

No. 3d Undated autograph draft, titled *Lied* (cancelled), with tempo *Molto all.o con moto* [*con moto* cancelled] / *e vivace*

D-B, Mus. ms. autogr. F. Mendelssohn Bartholdy 20, pp. 31–32.

No. 4c Undated fair copy of 4b, with engraver’s markings, and used for the basis of the German first edition. The title, *Lied*, has been cancelled. Facsimile of the first page in J. A. Stargardt, Auction catalogue 577, No. 728 (November 29–30, 1966).

Nos. 6c, 3d, 1c Copy by Karl Klingemann of Opus 85 Nos. 6,

3, 1, and the *Reiterlied*. On the printed title page appear handwritten additions by Klingemann, denoted here in brackets: “Manuskript [Lieder ohne Worte von Felix Mendelssohn Bartholdy, seiner Freundin Juliet Benecke als Christmas-] Music Book [überreicht von Carl Klingemann Weihnachten 1848]”.

GB-Ob, Ms. M. Deneke Mendelssohn d. 60

First Editions

E English First Edition, title: “SEVENTH BOOK / OF / ORIGINAL MELODIES. / 6 / LIEDER OHNE WORTE, / FOR THE / Piano-forte. / COMPOSED / BY / F. MENDELSSOHN BARTHOLDY OP. 85. / Ent. Sta. Hall. Price 5 / Posth. Works, No. 14 / LONDON / Published by EWER & Co. Newgate St. / BONN / SIMROCK / MILAN, / I. RICORDI. / PARIS BRANDE & Co.” Released in 1850.

GB-Ob, Mus. Instr. III, 146 (11)

German First Edition, title: “Sechs Lieder ohne Worte / für das Piano-forte / componirt / von / Felix Mendelssohn Bartholdy / op. 85 Nr. 14 der nachgel. Werke / Viertes Heft / Lieder ohne Worte / Bonn: J. Simrock. Plate number 4967. Released in 1851.

D-B, N. Mus. 5355

French First Edition, title: “7E. / RECUEIL D’OPÉRA / SIX / ROMANCES / sans paroles / POUR / Piano / PAR / Mendelssohn-Bartholdy. / Op. 85 Pr: 7f50 / PARIS, RANOUS et Cie. Editeurs, / Succes. de Mr. CHESNIGER et de TROUTENAS et Cie. / propriétaires de l’ancien fonds de Musique du Conservatoire. / Rue Richelieu, 87 et Rue Vivienne, 40. / Londres, Ewer et Cie. Bonn, Simrock Milan, J. Ricordi.” Plate number 5411.

F-Pn, Vm¹² 20011

Like Opus 102, Opus 85 was not supervised by Mendelssohn, but rather reflected Simrock’s efforts to select, collate, and bring out two additional *Hefte* of *Lieder ohne Worte* after the composer’s death. The Stanford manuscript copy **Stan**, which contains Opus 85 Nos. 1–3 and 5, and dates from 1846, survives with an autograph title page, and thus takes on significance as possibly the *Fassung letzter Hand* of those pieces, at least for Nos. 1–3. No. 5 is also transmitted in a slightly different, later version dated May 6, 1847, reprinted here in the appendix. For Nos. 4 and 6, 4b and 6b might take precedence; however, the undated 4c appears to have served as the *Stichvorlag* for **G**. In the main, the following comments summarize differences between the first editions (**G**, **F**, and **E**), though they appeared posthumously, and though we can no longer thoroughly assess the sources on which they were based, or determine to what extent variant readings between the printed editions and surviving manuscripts reflect editorial changes by the publishers, or transmit readings from no longer surviving manuscripts.

- 28 2, u, e''-c#' instead of e''-c#'-'a' in E.
 29 1-2, u, no slur in E.
 30 4, no p in F.
 31 2, u, slur to 4, c#' in G, F, E.
 33 1 slurred to 2 in F.
 34 1, bass, ♭. E in G, F; 4, u, no a'' in E.
 35 1, u, no a'' in E.

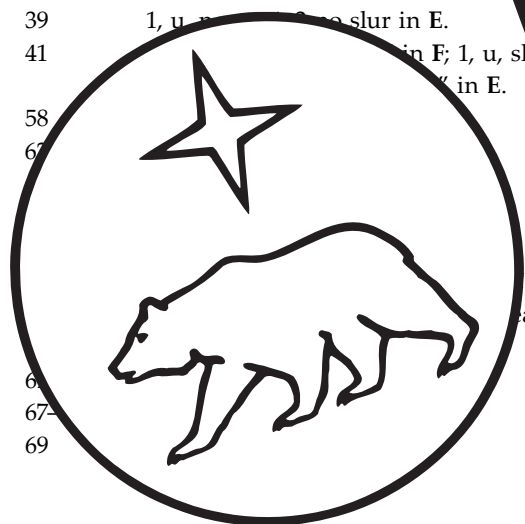
No. 6

For the version of Karl Klingemann's copy (Source 6c), see Mendelssohn 1981, pp. 158–161.

Most of the staccato markings are missing in E.

- 4 1, u, no ♯ in E.
 7 1-2, bass, stacc. in G, F.
 8 1, u, no ♯ in E.
 15 1, u, no ♭ in E.
 27 2, u, no accent in F.
 28 1, u, stacc. instead of portato in G; 1, u, no portato in E.
 34 2, no p in E.
 36 1, no f, no sf, no slur in E.
 37 1-2, bass, no slur in E.
 38 1-2, u, no slur in E.
 39 1, u, no slur in E.
 41 1, u, no slur in F; 1, u, slur from upbeat in E.

- 58 1, u, no slur in F; 1, u, slur from upbeat in E.
 67 1, u, no slur in F; 1, u, slur from upbeat in E.
 69 1, u, no slur in F; 1, u, slur from upbeat in E.



SECHS LIE DER OHNE WORTE OP. 102

SOURCES

Manuscripts

- No. 4a Autograph fair copy with title *Lied*, and tempo *Un poco agitato ma Andte*; dated "d. 4 Feb. 1841", and inscribed to "J. Kufferath". For a facsimile of the first page, see Denis Herlin, *Collection musicale François Lang* (Paris: Klincksieck, 1993), p. 257. Collection François Lang, Abbaye de Royaumont, No. 1332.
 No. 4b Copy of 4a made by Nikolaus Simrock in Bonn on October 19, 1865. GB-Ob, MS. M. Deneke Mendelssohn c. 50.1, fols. 21–24.
 No. 1a Autograph sketches, before 1b (June 1, 1842). D-B, Mus. ms. autogr. F. Mendelssohn Bartholdy 19, p. 87.

- No. 1b Autograph draft, with tempo *Andante Un poco agitato*; dated "London d. 1sten Juni 1842". D-B, Mus. ms. autogr. F. Mendelssohn Bartholdy 20, pp. 2–3.

- [No. 6] Now lost; according to G and E, manuscript dated London, July 5, 1842.

- No. 2a Autograph sketch, before No. 2b (May 11, 1845). PL-Kj, Mus. ms. autogr. F. Mendelssohn Bartholdy 40, p. 54.

- No. 2b Autograph draft with tempo *Andante*; dated "Frankfurt d. 11^{ten} Mai 1845 / Pfingsten." PL-Kj, Mus. ms. autogr. F. Mendelssohn Bartholdy 40, p. 56.

- For an edition, see Mendelssohn 1981, pp. 162–3. First edition: Mendelssohn 2001, p. 164–7.

- No. 2c Autograph presentation copy, with Opus 67 Nos. 2, 3, and 4; inscribed "Carl Klingemann zugeeignet, Frankfurt d. 1845." See Seebass, No. 74.

- No. 3 Autograph draft titled *Kinderstück*, with tempo *Presto*; dated "12 Dec. 45." PL-Kj, Mus. ms. autogr. F. Mendelssohn Bartholdy 40, p. 58.

- No. 5a Autograph draft titled *Kinderstück*, with tempo *All^o. vivace*; dated "Leipzig d. 1^{ten} Dec. 1845." PL-Kj, Mus. ms. autogr. F. Mendelssohn Bartholdy 40, p. 57.

- No. 5b Copy in unidentified hand, possibly by Rebecca Mendelssohn Bartholdy, entered as an appendix to the autograph *Liederalben* prepared by the composer for his wife Cécile Mendelssohn Bartholdy for Christmas 1845.

- US-NY,illard Manuscript Collection.

- No. 1d Copy with Opus 85 Nos. 1–3, 5, and the *Reiterlied*. Autograph title page dedicated to Frau von Lüttichau; dated Leipzig, April 4, 1846. See Opus 85 (Stan).

- No. 2e Presentation autograph titled *Lied*, with tempo *Andante sostenuto*, inscribed "An Lady Cavendish / zu freundlicher Erinnerung / London 6ten Mai / 1847. / Felix Mendelssohn Bartholdy."

- Chatsworth, The Duke of Devonshire and the Chatsworth Settlement Trustees, without shelfmark.

- First edition: Mendelssohn 2001, pp. 168–9.

- No. 2f Copy, with the *Reiterlied*. GB-Ob, MS. M. Deneke Mendelssohn c. 50. 2, fols. 39–40.

First Editions

- G German First Edition, title: "SECHS / Lieder ohne Worte / für das / Pianoforte / componirt / von / Felix Mendelssohn=Bartholdy. / OP. 102. / N^o. 31 der nachgelassenen Werke. / NEUE FOLGE / 8^{tes} HEFT / Pr. 3 Fr^s 50^c. / Eigentum der Verleger. / BONN, bei N. SIMROCK. / PARIS, bei LEDUC LONDON, bei NOVELLO EWER & C^o. / MAILAND, bei FR. LUCCA BRÜSSEL, GEBR. SCHOTT." Plate number 6526. Published in 1868.

D-B, N. Mus. 4540

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music or book retailer or in our webshop.

No. 4: Lied in F sharp minor (1836)

Sole source: autograph draft with title *Lied*; dated "Leipzig den 16 Oct. 1836".
D-B, Mus. ms. autogr. F. Mendelssohn Bartholdy 18, pp. 5–6.
For a facsimile of p. 5, see Jost 1988, p. 128.
First edition: Mendelssohn 2001, pp. 176–9.

ENTRIES

- 8 u, chords orig. with *e'*.
- 9 1–3, u, orig. with *e'*.
- 21 1, bass, orig. *c*.
- 24 2–6, bass, chord orig. with *c*.
- 29 4, bass, orig. *a*.
- 33 4–6, u, orig. $\text{♩ } e'', \text{♩ } e''$.
- 53, 55 4, u, orig. *e#*.
- 73 1, bass, orig. $\text{♩ } d'-f\#$.
- 97 1–3, u, orig. with *c#*.
- 119 4–6, u, orig. with slur.
- 120–1, 124–5 3, u, orig. *f#-a'*.
- 123 4–6, bass, orig. with *a*.
- 128 u, orig. $\text{♩ } b\sharp-d'-e\sharp-g\sharp, \text{♩ } g\sharp-b\sharp-d'-e\sharp, \text{♩ } d'-f\sharp-g\sharp, \text{♩ } g\sharp-b\sharp-d'-e\sharp$.

No. 5: [Title obscured]

Sources: [Title obscured] 22ster April 1837.
A [Title obscured] John Bartholdy 29, *Musik*, ed. Leopold [Title obscured] pp. 165–6. [Title obscured] diary of the [Title obscured] little kleines Lied [Title obscured] yburg den 22ster April 1837.
[Title obscured] Mendelssohn, e. 6.
First edition, see Peter Ward [Title obscured] 200–1.

ENTRIES

- 12 4, *f* (instead of 6) in B.
- 15 u, slur through 9; bass, slur to 7 in B.

No. 6: Gondellied in A major (1841)

SOURCES

- A** Manuscript copy, with corrections by Mendelssohn. Title (not in Mendelssohn's hand): *Lied auf einer Gondel*; no tempo marking, and dated by Mendelssohn "Leipzig, 5^{ten} Febr. 1837".
D-B, Mus. ms. autogr. F. Mendelssohn Bartholdy 20, pp. 29–30.
- B** First edition: "Gondellied / für das / PIANO-FORTE / allein / componirt / von / Felix Mendelssohn-Bartholdy / Eigenthum des Verlegers. /

N.º 308 Pr. 12 ½ Sgr. / Elberfeld bei F. W. Arnold."
Plate number 308.

A-Wn, M.S. 40892

C

Reprint, in the supplement to the *Neue Zeitschrift für Musik*, Heft 14 (July 1841), *Sammlung / von / Musik-Stücken / alter und neuer Zeit / als Zulage zur / neuen Zeitschrift für Musik*. Tempo marking *Allegretto non troppo*.

ENTRIES

- 1–3 no Ped. in A.
- 1–49 bass, no slurs in A.
- 3 3, 4, 6, chord *a-c#-e'* in A.
- 4 u, no slur in A; 3, 4, 6, chord *c#-e'-a'* in A.
- 5 3, 4, bass, chord *a-b-d* in A; orig. *e* in A.
- 6 3, 4, chords *a-b-d* and *a-b-d* in A.
- 8 no *dim.* in A.
- 9 u, no slur in A.
- 11 u, slur from 1 in A.
- 12 1, u, *e'* and *f#-b'* in A; 1, bass, *D-d* in A.
- 13 4, u, no *z* in A; 1, bass, *D* in A; 6, bass, *a-d* in A; u, no slur in A.
- 14 u, no slurs in A; 6, bass, *a-d* in A.
- 15 u, no slur in A.
- 17 no slur in A; 5, u, *d*, $\text{♩ } f''-a'', e''-g\sharp'', f\sharp''-a'', d''-f''$ in A.
- 18 4, bass, *a* in A.
- 19 4–6, bass, as 1–3 in A; 6, u, *e'-c#* in A.
- 21 u, no slur in A; 4–6, $\text{♩ } e\sharp-g\sharp, \text{♩ } g\sharp-b\sharp$ in A.
- 22 1–6, u, *a*, rests in A.
- 23–38 no slurs in A.
- 23 4, u, *e'* in A.
- 24 4–6, $\text{♩ } a'-c''-e''$ and $\text{♩ } a'-c''-e''$ in A.
- 25 bass, slur from 1–6 in B.
- 26 4, u, *e'* in A.
- 27, 28 1, no *sf* in A.
- 33 6, bass, *e'-g'* in A.
- 34 no *dim.* in A.
- 37 3–6, u, $\text{♩ } f''-a'', e''-g\sharp'', f''-a'', d''-f''$ in A.
- 39 6, u, *e'-c#* in A.
- 40 u, no slur in A; 6, u, *f#-b'* in A; 4–6, bass, $\text{♩ } f\sharp-b\sharp, \text{♩ } d, \text{♩ } f\sharp-b\sharp$ in A.
- 41 u, no slur in A; 4–6, $\text{♩ } g\sharp-c'', \text{♩ } g\sharp-b\sharp$ in A.
- 42 u, $\text{♩ } a'$, rests in A.
- 44 no *p* in A.
- 46 4–6, u, *z* in A.
- 48 3–4, bass, $\text{♩ } d'-e'$, rest, *e* in A.
- 48–9 no cresc. hairpin in A.
- 50 no *sf* in A; u, no slur in A; u, slur from 3–6 in B, C.
- 52 no *dim.* in A.
- 54–5 bass, no slurs in A; u, no slur in B, C.

No. 7: Ein Lied ohne Worte in F major (ca. 1841)

Sole source: autograph entry (now lost) in the album of Doris Loewe, with the title *Ein Lied ohne Worte*, and inscribed "An Fräulein Doris Loewe

mit der Bitte um ein freundliches Andenken Felix Mendelssohn Bartholdy". Facsimile in Kahn.
First edition: Felix Mendelssohn Bartholdy, *Leichte Klavierstücke und Tänze*, ed. Michael Töpel (Kassel: Bärenreiter, 1997, BA 6568), pp. 28–9.

ENTRIES

- 2 3, bass, orig. *F*.
3 1, bass, orig. *F*.
9 2, u, orig. *d'* instead of *f'*.
18 bar line orig. after 2.

No. 8: Lied in D major (1843)

SOURCES

- A** Autograph draft of an early version of the first eight and a half bars in $12/8$ meter, titled *Lied*, and with the tempo *Allo*. On the same page a draft of the opening measure of Opus 67 No. 1. On the reverse side of the folio, a draft of Opus 62 No. 3 dated January 19, 1843.
S-Smf, MMS 932
For a facsimile, see Peter Posten, "Zur Entstehungsgeschichte von Mendelssohns *Lied ohne Worte*, op. 62, 3," in *Die Musikforschung* 26 (1973), p. 49.
The draft is in $6/8$ meter (corrected from $12/8$), with the tempo *Allegro assai*, dated "Leipzig / 1843". The draft follows the first 102 of a draft for Opus 62 No. 3 dated 1843.
D-B, N. Mus. ms. 38, 2, fol. 4v
Mendelssohn began revising the draft that survives between the systems. Many changes are difficult to decipher. Some of the changes include note figuration of the accompaniment, involved cuts — for instance, Mendelssohn cut the first six measures, and wrote "Anfang" above m. 7. But he did not finish the revisions, so that it is not possible to reconstruct a complete text for the "final" version. Therefore, the present edition transmits the text of March 18, 1843.

ENTRIES

- 5, 6 2, 5, u, orig. *b'* instead of *a'*.
13 2, u, orig. *g'* instead of *d'*.
22, 23 4–6, u, orig. *g'*, *e'*, *d'*, *e'*, *g'*, *e'*.
26 4, u, orig. *g'*.
27 4, u, orig. *c'*–*g'*–*b'*.
31 4, u, orig. *e'*–*b'*–*d'*.
33 6, u, orig. *f'*–*a'*.
37 4, u, orig. *f'* instead of *e'*.
39 4, bass orig. *c'* instead of *d'*.
41 1, u, orig. *e'* instead of *f'*; 1, bass, orig. *e* instead of *f*.

- 65 4–6, orig. *e'*, *f'*, *g'*, *f'*, *e'*, *f'*.
71 4–6, bass, orig. *c'*, *d'*, *e'*, *d'*, *c'*, *d'*.
73 3, u, orig. *c'*, *d'*.
74 3, u, orig. *g'*–*e'*.
76, 77 1, bass, orig. *a*.
78 4, bass, orig. $\downarrow$ *G*–*g*.
80 4, bass, orig. $\downarrow$ *D*–*d*.
82 1, u, orig. *e'*–*g'*–*b'*–*d'*; 1, bass, orig. *d*.
104 bass, dot missing.
107 4–6, orig. $\downarrow$ *g'*, $\downarrow$ *g'*.
117 1, u, orig. $\downarrow$ *d'*–*f'*–*a'*.

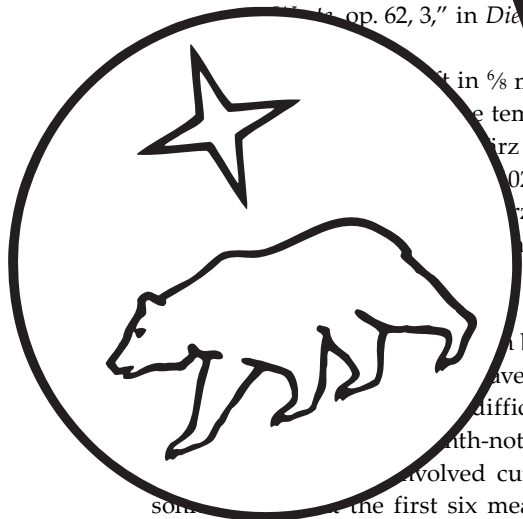
No. 9: Reiter-Lied in D minor (1846)

SOURCES

- Manuscripts**
A 2-bar sketch on one stave; before December 12, 1844.
PL-Kj, Mus. ms. autogr. F. Mendelssohn Bartholdy 39, p. 18.
B Autograph draft, with tempo *All^o marcato alla Marcia*; dated "Frankfurt a. M. d. 12 Dec. 1844".
PL-Kj, Mus. ms. autogr. F. Mendelssohn Bartholdy 40, p. 49.
Manuscript copy, with Opus 85 Nos. 1, 3, 5, and 6. Autograph title page dated "d. 24 Dec. 1844". See sources for Opus 85 Nos. 1, 3, 5, and 6.
GB-Ob, MS. M. Deneke Mendelssohn c. 47, fols. 1–2.
C Manuscript copy of preceding with autograph title page dated "d. 13 Jan. 1845." See sources for Opus 67.
D-B, N. Mus. ms. 38
E Manuscript copy, with Opus 85 Nos. 1–3, 5, and Opus 102 No. 2, autograph title page dated "Leipzig d. 4ten April 1846". See sources for Opus 85 (Stan).
US-STu, MLM 721
F Autograph fair copy titled *Reiter-Lied*, with tempo *All^o vivace*, inscribed "zu freundlicher Erinnerung / Berlin den 18.^{ten} Dec. 1846 / Felix Mendelssohn Bartholdy".
D-B, N. Mus. ms. 1
G Manuscript copy by Karl Klingemann, December 1848, with Opus 85 Nos. 6, 3, and 1. See sources for Opus 85.
GB-Ob, MS. M. Deneke Mendelssohn d. 60
H Manuscript copy, with Opus 102 No. 2.
GB-Ob, MS. M. Deneke Mendelssohn c. 50. 2, fols. 39–40.

First edition

"Three Pieces (posthumous)", ed. by Ernest Walker (London: Novello, 1947).



APPENDIX II

ENTRIES

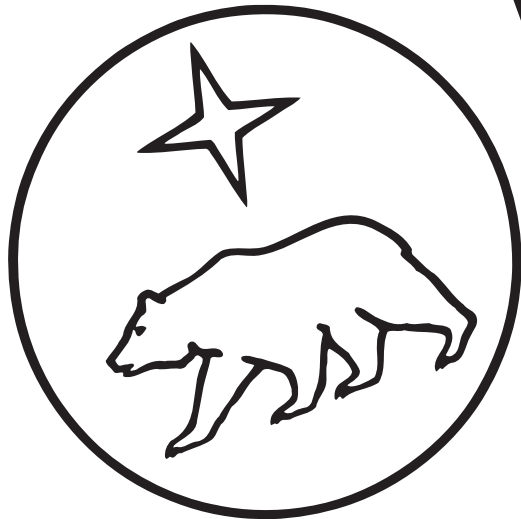
- 1 1, *p* instead of *pp* in C.
- 1, 2 3, 4, u, no stacc. in C.
- 4 *con forza* instead of *f* in B, C, E.
- 6, 10 3–4, no slur in B, C, E.
- 8 1, u, no *d'* in B, E.
- 18 3, bass, *c–e–g–c'* instead of *c–c'* in E.
- 25 1, *fff* instead of *ff* in B, E.
- 29 1, *con forza* instead of *sf* in B, C.
- 31 *sf* missing in B, E.
- 43 *ppp* instead of *pp* in B, E.
- 45 1, bass, dot missing on *d* in F.

No. 10: Lied in A major (1847)

See sources for Opus 85 (No. 5c).

ENTRIES

- 15 2, bass, orig. *c#–e* instead of *B#–e*.
- 28 *cresc.* appears on beat 3 of m. 27.



Lied in E-flat major (Undated Fragment)

Sole source: undated, unsigned autograph fragment.
GB-Ob, MS. M. Deneke Mendelssohn c. 22, fol. 5r.
36 measures; in upper left, the doubly underscored title *Lied*; upper right, the abbreviation, *H. D. m.* [*“Hilf Du mir”*]. In the main, the following entries represent readings *ante correcturam*.

ENTRIES

- 5 3, bass, chord orig. with $\text{♩ } b\sharp'$.
- 9 3, u, orig. $e\sharp'-d''$ chord.
- 11–2 u, melody orig. $\text{♩ } f'', \text{♩ } e\sharp'', d'', c'', \text{♩ } g', \text{♩ } f'$; middle voice, 1 and 2 orig. $\text{♩ } f', \text{♩ } e\sharp', d', c', \text{♩ } g', \text{♩ } f'$.
- 13 1, bass, orig. $\text{♩ } G$ instead of $\text{♩ } G\sharp$.
- 14 3–4, alto orig. $\text{♩ } g', \text{♩ } e'$.
- 15–6 3, bass, orig. $\text{♩ } a$ or $\text{♩ } G, a$.
- 17 3–4, bass, $\text{♩ } d-g, \text{♩ } d-g$.
- 18 bass, orig. $\text{♩ } g-b\sharp-d', \text{♩ } g-c', \text{♩ } g-b\sharp-d', \text{♩ } g-b\sharp-d'$.
- 24 4, u, orig. $\text{♩ } b\sharp'-g'$.
- 29 2, bass, orig. chord $e\flat-g\flat$, orig. chord $g\flat-c\flat$.
- 30 2, bass, orig. chord $g\flat-b\flat$, orig. chord $g\flat-e\flat$.
- 31 2, bass, orig. chord $g\flat-b\flat$; orig. *p*.
- 32 2nd, orig. chord $e\flat-g\flat-b\sharp'$.
- 35 2–3, u, orig. chord $g\sharp'-b\sharp'-d''$, $g\sharp'-b\sharp'-d''$, 4, orig. chord $e\flat'-c\sharp''$.

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